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PRINCIPLES
OF
ENGLISH RHETORIC AND PROSODY

PRINCIPLES
Of
ENGLISH RHETORIC AND PROSODY

PROF. M. CHAKRABORTI

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To
Krishna and Gopal
with love

PREFACE

That the study of rhetoric enriches one's language and improves one's style of speaking and writing and that the study of prosody enhances one's power of appreciating poetry are admitted on all hands and that is why they are included even now in English Honours syllabi of different Indian Universities as also in the English curriculum (First Language) at the H. S. level throughout the country. It is to meet the needs of students preparing for these examinations that I have ventured to write this book as a guide and companion to their study. But while trying to meet the manifold requirements of students I have neither made it sketchy nor perfunctory. Teaching, lecturing and marking examination papers have convinced me that there is still a place for a compact and fairly comprehensive volume of this kind on the subject. The aim of this book is, therefore, to set forth, in the simplest possible way, the basic principles of rhetoric and prosody with ample examples and illustrations from text-books as also from eminent poets and writers. The variety of authors, old and new, that I have quoted in the book will, I am sure, prove to be highly useful to a wider circle of students. As perfection is a thing to be aimed at and not to be achieved in this difficult world, I do not claim to have brought out an ideal edition. All that I can claim is that I have tried my best to make it as useful, pleasant and interesting as possible and how far I have succeeded in realizing this objective it is for the teachers and students of the subject to judge.

Those who encouraged me to write this book include a host of my students who have been teaching English in different schools and colleges and some of my friends and colleagues to each of whom I wish to record my deep gratitude. My grateful thanks are also due to Shri Shripati Bhattacharya of The World Press Private Ltd., for his good counsel, encouragement and assistance during the process of its printing.

9/1B, Northern Avenue,
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March 11, 1988

M. Chakraborti

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RHETORIC

CHAPTER I

INTRODUCTION

I. What is Rhetoric ?

The word *rhetoric* originated in early classical Greek times. It has been derived from the Greek word *rhetor* which means an orator or public speaker. Hence rhetoric originally meant the art of using language so as to persuade or influence the audience. Gradually it came to mean the art or science of using words effectively in both speaking and writing. Now, it means the art of elegant and effective literary composition in both prose and verse, including the use of figures of speech. "Rhetoric", in the words of Smith, "is the art of clear and effective use of language, written or spoken, as a vehicle for the communication of ideas." From this it follows that to make the language comprehensible and effective what is needed is to express thoughts or ideas in correct language and in good style with figures and rhythms, where necessary.

II. Changing popular attitude to Rhetoric

The first text book on the subject was Aristotle's *Rhetoric* which was written sometime between 322 and 320 B.C. In this book Aristotle defined rhetorical discourse "as the art of discovering all the available means of persuasion in any given case." During the Roman period great orators like Cicero and Quintilion also wrote some important books on the subject. They also agreed with Aristotle and defined rhetoric as the art of persuading an audience. At first it also included *logic*, that is, *valid reasoning* and the tricks or devices used in argument so as to produce an intellectual and emotional effect on the audience in order to make them veer round the speaker's point of view. But today it means mostly the *tricks*.

To learn the tricks one must know the rules of rhetoric by which all good literary composition is governed. In the Middle Ages every university student had to spend some years learning grammar, logic and rhetoric because they were then considered to be as worthy of study as other liberal arts like music, geometry, arithmetic and astronomy. Hence great emphasis was laid on the use of rhetorical devices not only in poetry and but also in prose and this attitude continued right up to the close of the 17th century when there was

a reaction in favour of a "closed, naked, natural way of speaking." This was perhaps due to the advent of puritanism which encouraged austerity and precision in behaviour and conduct, speech and writing. Milton, the greatest puritan was, however, an exception. He was an ornate stylist in both prose and poetry. Though the cult of the simple, direct style continued even in the 18th century, rhetoric gradually came into popular favour. This is evident in the case of Burke and Sheridan, two master artists in the art of eloquence in public debates. Rhetoric became very popular even in the 19th century. There has, however, been a slight decline in its popularity since the beginning of the 20th century. This has been perhaps due to the disillusionment after the two great world wars and the general feeling of the people that rhetoric is merely a device used by politicians to induce young men to go to war and get killed. But that does not mean that rhetoric has gone out of favour altogether. Modern poets, writers and speakers use a different set of rhetorical devices. They prefer Irony to repetition, Understatement to Hyperbole. Yet it must be admitted that all rhetorical devices are not bad. Rhetorical devices are certainly justifiable if they can explain something obscure, make truth plainer, bring comfort and solace in the midst of distress or grief and express an unpleasant truth in a pleasant and agreeable manner. On the other hand if they obscure truth, spread untruth and excite wrong emotions and actions, they are contemptible. The truth, however, is that rhetoric by itself like atomic fusion, is neither good nor bad. It is the purpose for which it is used that determines whether it is good or evil. Indeed the ethics of rhetoric is often forgotten in the desire to improve its aesthetic quality. It is certainly wrong if one mistakes for rant (উচ্চকণ্ঠে প্রদত্ত অসার বক্তৃতা) what may be the expression of genuine emotion.

III. Difference between Grammar and Rhetoric

Grammar is the foundation or basis of all composition. It is that part of the study of language which deals with form and construction of words and their customary arrangement in phrases and sentences, punctuation and sometimes also with language sounds. Now, all these are necessary for good composition. But mere grammatical accuracy is not enough. A passage may be

grammatically faultless and yet it may be dull or dry, vapid and colourless. It is rhetoric that lends beauty and grace to language and makes it subtle or effective or forceful or melodious. Hence to make one's language perfect, to make it more appealing and effective one has to follow the rules of grammar as well as adorn one's language with rhetoric.

A distinction may be made between grammar and rhetoric. While grammar is a matter of rules, the etiquette of writing which ensures correctness of language, rhetoric is the art of adorning the language with various devices. Any intelligent person can easily learn the rules of grammar in sufficient detail and avoid mistakes but rhetoric is much harder to learn and unless one has some natural power or aptitude for it, one cannot fully master it. Hence whenever a piece of composition comes to our hand, the first question that rises in our mind is whether it is grammatical and then we consider its other qualities namely the beauty and grace of its language and the force of style. A good orator or writer therefore, uses correct language as well as rhetorical devices in his speech or writing to delight, inspire or overwhelm his audience or readers.

IV. Relation between Rhetoric and Emotion

It is of course true that one can tell a long story or write an account of a scientific experiment or narrate an event or write an application for a few days' leave from work in a straightforward, unadorned language, but it is difficult to express an emotion without figurative language. That is why many people use rhetorical language in certain moments without being aware of it. Indeed like Moliere's Bourgeois using prose they use figurative language without knowing that they are using it. For example, when a man admires the working capacity of his friend, he says that he is a host in himself by which he means that his friend can do as much as a number of men. Here he uses a *hyperbole* without being aware of it. Similarly when a man says about an untidy friend that he has made a mash and a mess of his papers he uses an alliteration without being conseious that he is using an alliteration here.

V. Importance of Learning Rhetoric

Some people say that the art of writing or speaking in a good style is an inborn quality like the faculty of painting or singing or

writing poems. A true poet or artist or musician is inborn and not made, they further say. Though this is true in most cases, there are notable exceptions also. Demosthenes, the great Athenian orator, for example, studied for long rhetoric and legal procedure under Isaeus and diligently practised them and finally grew to be the foremost orator of his time. His claim to greatness lay on his lucid style, clear exposition and convincing argument. This does not, however, mean that any one by simply studying rhetoric can become a great orator like Burke or Sheridan or Macaulay. To be really great in any liberal art like oratory, painting, music or poetry one requires some inborn faculty or natural power. But even an average intelligent person can improve the quality of his composition, written or spoken, by learning the rules of rhetoric and studying the examples in detail. Such study will be really illuminating for them and help them enrich their own language. That is why beginners as a rule must study the rules of rhetoric.

VI. Rhetoric and Oratory

Though rhetoric and oratory are intimately connected with each other they are not one and the same thing. While oratory is the most literary and formal kind of most efficient public speaking, rhetoric covers the whole field of elegant composition, written or or spoken. Oratory is, in fact, spoken prose and as it is meant for a particular occasion, it is worse than useless if it does not come naturally off the tongue. Indeed the most essential thing about oratory is eloquence, that is, an easy and spontaneous flow of beautiful effective language which influences the hearers. Both rhetoric and oratory are designed to produce some effect upon the readers or audience, but while a rhetorician does so by using good style, that is, by means of wise choice of words, figures of speech and rhythm, an orator has to find reason, arrange them logically and express them effectively by using various rhetorical devices to move the audience. Oratory again is of three different kinds each of whicb uses characteristic devices to achieve its distinctive effect. The three kinds of oratory are : (i) Deliberative, (ii) Judicial and (iii) Demonstrative. Of these the first one is used to persuade an andience as in an Assembly or Parliament, to approve or disapprove of a matter of public importance, the second one is used to

achieve approval or condemnation of a man's action as in a judicial trial and the last one is used either to praise or to blame a person by means of rhetorical devices. This shows that the field of rhetoric is very narrow compared with that of oratory. Indeed rhetoric is just a small province of the realm of oratory.

VII. Written and spoken prose

Oratory is spoken prose. It is the most literary and formal kind of public speaking meant to be heard by a large number of people. As oratory is a representation of common speech, it may not have formal correctness all through it. More over, an orator may use many things which are not regarded as good style in written prose. For example, such contractions as can't, won't etc., such mild grammatical lapses as 'It's me', and inoffensive slangs like O.K., right-o etc. are permissible in spoken prose, but they are inelegant in writing. Sometimes again, an orator expresses more by his gestures, postures and by the tone of his voice which a writer of prose cannot do. This is because speech is what is spoken by men and women in real life. Written prose, on the other hand, is usually formal, correct and often highly decorative. There has been of course a tendency in prose writers since the beginning of the 20th century to use a style which is near to the colloquial. James Joyce, William Faulkner and Ernest Hemingway are the pioneers of this new mode of writing. Judged by the standards of grammar some of James Joyce's prose writings seem to be mere trash, but when they are taken as expression of inner experience and read aloud, the pathos underlying them is real and dignified. On the whole written prose should, as a rule, be grammatically correct and its style should be facile and dignified. At any rate it should neither be crude and wholly colloquial nor sentimental nor pedantic.

VIII Ornamentation & Simplicity

The common style is generally simple while ornamentation is the most elaborately decorated style. Some people think that nothing is beautiful if it is not ornamented and that ornament is to be consciously applied to language to make it beautiful and effective. But they are wrong. The truth is that the language,

whether simple or ornate, should flow from the writer or speaker as spontaneously as water flows down from a mountain spring. In fact it is the nature of the subject and the temperament of the writer or speaker that determine the nature of the style. There is yet another misconception among some educated people. They are so wedded to the beauty of simplicity that they think that ornamental style is artificial or 'pseudo'. Chandeliers may be awkward in the bedroom of a modern fashionable lady, but they are surely admirable in a banquet hall with a high ceiling. Indeed there are occasions when the simplicity of language would be utterly absurd and childish just as there are occasions when rich rhetorical decoration would be unnatural or grossly out of place. Indeed a good writer or speaker uses language, simple or ornate, according as the situation and the subject demand. The great masters of literature and learning like Bacon, Lyly, Sidney, Donne, Burke, Sheridan, Dickens, Gibbon, Samuel Johnson and Macaulay were all writers of ornate style. Even in the present age there were writers like Chesterton, Joseph Conrad, James Joyce, Virginia Woolf and D.H. Lawrence who used to write in ornamental style. But though many of these great masters have written in ornate style, the language they have used is quite simple and easy to understand. Indeed when ornamentation and simplicity go together in one's language, the language allures the readers or hearers and casts a magic spell on them.

In the next Chapter I shall, therefore, make an elaborate classification of the ornaments of style commonly known as Figures of Speech which lie at the basis of all effective composition and discuss the means by which one can master them.

CHAPTER II

FIGURES OF SPEECH

I. Figures of Speech and their Contribution to Literary Expression

The word 'figure' comes from the Latin word 'figura' which means form or shape of a thing. It is in this sense that the word figure is commonly used, as for example, 'I saw a figure (human form) approaching in the darkness' or 'She is a fine figure of a woman (well-shaped)'. But sometimes we use the word in a slightly different sense also. For example, when we say that Gandhiji was the greatest figure of his era or he is a figure in history, we mean that Gandhiji influenced his era more than any other man of his time or he played a significant part in shaping events of his time that made him distinctly separate from the rest of the people. Similarly when we talk of a 'figure of speech', we mean that the words used in it have a meaning greatly different from their ordinary meaning and that they have been so used in order to produce a striking effect.

Words are not always used in their plain or ordinary sense. Literal language is sufficient for everyday purposes, but there are moments in a man's life when he uses figurative language—language completely different from the ordinary way of speaking. That is to say, when a person is under the stress of some strong emotion, he uses words in such a way that they have a special significance or an altogether different meaning and produce a striking effect. The word 'pillar', for example, ordinarily means an upright column of stone or brick, e.g. 'There are six *pillars* at the entrance of the building', but when we say, "He is a pillar of the state", we mean that he is a person on whom the future of the state rests. Here we use the word 'pillar' not in its literal but in its figurative sense. Here the word 'pillar', means a 'great support'. Thus when we describe childhood as the morning of life or old age as the sunset of life or the sun as the eye of the day or the world as a stage or life as a bed of thorns, or autumn as the crown of the year, we use in each case a figurative language. *A figure of speech is thus a deviation from the ordinary form of expression or standard usage in order to lend beauty, variety,*

vividness and force to what is said. In other words, it is an expression using words in a non-literal and unusual sense to produce a greater effect.

The figures of speech are nothing but rhetorical devices used in both prose and poetry. They are characterized as ornaments of literal language meant to make it remarkable and impressive. Just as a person puts on a rich dress, jewellery and cosmetics to make himself or herself more beautiful and pleasant to others, so also writers and speakers use various figures of speech to make their language charming, vivid and effective. The desire to look grand is a natural desire that lurks in every human heart. Likewise the desire to make the language beautiful, exciting and effective thrives in the heart of every poet, writer and speaker and the way by which they do so is to use ornamental language or figures of speech. The only difference between a beau or a belle and a true literary artist is that ornaments and dresses are external in the case of the former but the figurative devices in the case of the latter are entirely integral to the functioning of language. Indeed ornamentation in any fine literary piece, written or spoken, is neither consciously nor laboriously used. It comes out spontaneously like rhythm in poetry.

Figures of speech have been used since classical times and though the modern age has a healthy preference for a plain simple style rather than a heavy ornamental style, it is not however, altogether anti-rhetorical. The truth is that figures speech are used even now when they achieve special effect. The only caution that is necessary is that they should not be misplaced or inappropriately used. The simple style is not also necessarily without ornament. It may carry, for example, a hint of irony, humour and pathos and suggest a comparison, a rhetorical question and so on. Though simple, this is by no means ordinary speech or literal language. Ornamentation or figure of speech is after all what separates the literary language from the ordinary or literal language.

II. Classification of Figures of Speech

Figures of Speech or rhetorical figures which are found in use in English literature may be grouped into various categories or classes according to some characteristics like analogy (সাদৃশ্য), association, sound, sense, construction and so on. Though the distinction is

not sharp nor do all critics accept this classification, we, are, however, grouping them into the following classes for our convenience :

A. Figures based on *Similarity* or *Likeness* or *Resemblance* :
   (i) SIMILE
   (ii) METAPHOR
   (iii) ANALOGY
   (iv) ALLEGORY
   (v) PARABLE
   (vi) FABLE

B. Figures based on *Association* :
   (i) METONYMY
   (ii) SYNECDOCHE
   (iii) TRANSFERRED EPITHET or HYPALLAGE
   (iv) ALLUSION

C. Figured based on *Contrast* or *Difference* :
   (i) ANTITHESIS
   (ii) OXYMORON
   (iii) EPIGRAM
   (iv) PARADOX
   (v) CLIMAX
   (vi) ANTI-CLIMAX or BATHOS
   (vii) THE CONDENSED SENTENCE

D. Figures based on *Imagination* :
   (i) PERSONIFICATION
   (ii) PERSONAL METAPHOR
   (iii) PATHETIC FALLACY
   (iv) APOSTROPHE
   (v) HYPERBOLE or EXAGGERATION
   (vi) VISION or PROSOPOPOEIA

E. Figures based on *Indirectness*
   (i) INNUENDO
   (ii) IRONY
   (iii) SARCASM
   (iv) PERIPHRASIS or CIRCUMLOCUTION
   (v) EUPHEMISM
   (vi) MEIOSIS or UNDERSTATEMENT
   (vii) LITOTES

F. Figures based on *Sound* :

(i) ONOMATOPOEIA
(ii) PUN
(iii) ALLITERATION
(iv) ASSONANCE

G. Figures based on *Construction* :

(i) INTERROGATION or EROTESIS
(ii) EXCLAMATION
(iii) CHIASMUS
(iv) HENDIADYS
(v) ZEUGMA
(vi) ASYNDETON
(vii) POLYSYNDETON
(viii) HYPERBATON
(ix) EPANAPHORA or ANAPHORA

H. Miscellaneous Figures of Speech :

(i) TAUTOLOGY
(ii) APOSIOPESIS
(iii) SYLLEPSIS
(iv) PROLEPSIS or ANTICIPATION
(v) EPISTROPHE
(vi) PARALEIPSIS

III. Classical Terminologies

From the above rhetorical terms it is evident that most of them have been borrowed from Latin and Greek. As a result of the Revival of Learning in the 16th century, interest of the English people in rhetoric also increased and consequently they borrowed the classical names readily available in Latin and Greek for the newly discovered figures of speech. And though most of these terms are not easily pronounceable and spellable, no homely and spellable terms that perfectly fit the genius of the English language have yet been evolved and consequently these classical terms have come to stay.

IV. Figures of Speech

We shall now take up each class of the figures of speech one after another and show by definitions and illustrations how they were used in the past by eminent writers and speakers and how they are being used even now by good writers and speakers.

CHAPTER III

FIGURES BASED ON SIMILARITY OR RESEMBLANCE

Group A

(i) SIMILE

Simile (উপমা) is a figure of speech in which a comparison between two distinctly different things is explicitly (clearly) made. The definition, therefore, suggests the following :

(a) A comparison must be made between *two things different in kind.*

(b) *Though different,* the two things compared *must have some sort of similarity between them.*

(c) *The point of similarity must be brought out clearly.*

(d) The comparison between two distinctly different things is indicated by such words as *like, as, as-so, as if* etc.

From the above it is evident that when two things of the same kind are compared it will be no case of Simile. For example, if we say that Harry is as tall as his brother or if we say that Napoleon was as good a soldier as Caesar, neither of them will be a Simile because in both the sentences comparisons are made between two persons of similar kind and not between two things essentially different. On the other hand when we say 'Harry is as firm as a rock' or 'Caesar bestrode the narrow world like a Colossus', we use a Simile in each case.

Similes are so common in ordinary speech that they have become clichés (অতি পরিচিত শব্দ। পদসমষ্টি) as—'He is as fit as a fiddle', 'He is as tough as leather', 'John is as proud as peacock', 'This cat is as black as ink and as fat as butter', 'He is as cold as cucumber' (self-possessed) etc.

There are also some common similes like

Black as soot, as old as the hills, as hard as stone, as soft as down, as clear as crystal, as ugly as a toad, as light as a feather, as bold as brass, as mad as a March hare etc.

Similes are generally used in order to make something clearer. They are also used at times merely as ornaments. Let us now see

how different eminent writers and orators used this figure and how even now we use similes without knowing that we are using them.

Examples of Similes :

1. The childhood shows the man,
   As morning shows the day.
   —Milton : Paradise Regained BK IV
2. Errors, like straws, upon the surface flow ;
   He that would search for pearls must dive below.
   —Dryden : All For Love
3. The Assyrian came down like the wolf on the fold,
   And his cohorts were gleaming in purple and gold.
   —Byron
4. O my love's like a red, red rose. —Burns
5. How far that little candle throws his beams,
   So shines a good deed in a naughty world.
   —Shakespeare : The Merchant of Venice
6. Thy soul was like a star, and dwelt apart ;
   Thou hadst a voice whose sound was like the sea.
   —Wordsworth : London, 1802
7. A violet by a mossy stone
   Half-hidden from the eye !
   Fair as a star, when only one
   Is shining in the sky. —Wordsworth : The Lost Love
8. Like the dew on the mountain,
   Like the foam on the river,
   Like the bubble on the fountain,
   Thou art gone, and for ever !
   —Sir Walter Scott : The Lady of the Lake
9. I wandered lonely as a cloud. —Wordsworth : The Daffodils
10. Her eyes as stars of Twilight fair ;
    Like Twilight's, too, her dusky hair.
    —Wordsworth : She wae a Phantom of Delight
11. Higher still and higher
    From the earth thou springest,
    Like a cloud of fire
    The blue deep thou wingest.—Shelley : To a Skylark

12. Thou dost float and run
Like an unbodied joy whose race is just begun.
—Shelley : To a Skylark

13. Like a star of heaven
In the broad daylight
Thou art unseen, but yet I hear thy shrill delight.
—Shelley ; To a Skylark

Similarly Shelly in his To a Skylark compares the skylark soaring in the highest heavens and invisible to human eye to a high-born lady living in a palace tower, to a glow-worm hidden among flowers and grass, to a rose embowered in its own green leaves and so on. All these are, therefore similes.

14. To send abroad a shrill and a terrible cry
.....like the blast of doom
Would shatter all the happiness of the hearth.
—Tennyson : Enoch Arden

15. And like a thunderbolt he falls—Tennyson : The Eagle

16. And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook.
—Keats : Ode to Autumn

17. Firm as a rock thy truth does stand.

18. With wings folded I rest, on mine airy nest,
As still as a brooding dove.—Shelley : The Cloud.

19. Sunbeam-proof, I hang like a roof.—Shelley : The Cloud

20. Like a child from the womb, like a ghost from the tomb,
I arise and unbuild it again—Shelley : The Cloud.

21. And this grey spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.
—Tennyson : Ulysses

22. Love swells like the Solway but ebbs like its tide.
—Scott : Lochinver

23. Like a dog, he hunts in dream.—Tennyson : Locksley Hall.

24. As every climate has its peculiar diseases, so every walk of life has its peculiar temptations.—Macaulay.

25. He drinks like a fish and smokes like a pipe.

26. And custom lie upon thee with a weight
Heavy as frost, and deep almost as life.
—Wordsworth : Intimations of Immortality

27. Red as a rose is she.
—Coleridge : The Rime of the Ancient Mariner

28. And ice mast-high, came floating by
As green as emerald.
—Coleridge : The Rime of the Ancient Mariner

29. As idle as a painted ship
Upon a painted Ocean.
—Coleridge : The Rime of the Ancient Mariner

30. Fear at my heart, as at a cup,
My life-blood seemed to sip !
—Coleridge : Ancient Mariner.

31. And pity, like a naked new-born babe,
Striding the blast, or Heaven's cherubin, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye.
—Shakespeare : Macbeth

32. My age is as a lusty winter,
Frosty, but kindly.—Shakespeare : As You Like It

33. The City now doth, like a garment, wear
The beauty of the morning.
—Wordsworth : Composed upon Westminster Bridge

34. Life is as tedious as a twice-told tale,
Vexing the dull ear of a drowsy man.
—Shakespeare : King John

35. I could lie down like a tired child
And weep away the life of care.
—Shelley : Stanzas written in Dejection near Naples

36. What passing bells for those who die *as cattle* ?
—Wilfred Owen : Anthem for Doomed Youth

37. The voice in the house suddenly went mad, *like a chorus of frogs on a spring evening*.
—D. H. Lawrence : The Rocking Horse Winner

38. To follow knowledge *like a sinking star*
Beyond the utmost bound of human thought.
—Tennyson : Ulysses

39. A man of merit in a different principle is *like an object seen in two different mediums.*

40. The tangled bine-stems scored the sky
Like strings of broken lyres.—Hardy : The Darkling Thrush

41. Her beautiful hair fell about her, rippling and shining *like a cascade of brown waters.*
—O. Henry : The Gift of the Magi

42. But *pleasures are like poppies spread,*
You seize the flower, its bloom is shed.—Burns

43. She walks in beauty like the night.—Byron.

44. Love in your hearts as idly burns
As fire in antique Roman urns.—Hudibras

45. As flies to wanton boys, are we to the gods,
They kill us for their sport.—Shakespeare : King Lear.

46. Jim stepped inside the door, as immovable as a setter at the scent of quail—O. Henry : The Gift of the Magi

47. He (Touchstone) uses his folly like a stalking horse and under the presentation of that he shoots his wit.
—Shakespeare : As You Like It.

How to explain Similes

Let us now take a few more examples and see how they are to be named and explained.

48. Glory is like a circle in the water,
Which never ceaseth to enlarge itself,
Till, by broad spreading, it disperse to nought.
—Shakespeare

The figure of speech used here is Simile because here a comparison has been made between two things different in kind : 'glory' and 'circle in water' and the point, common between them is their widening power. As a circle made in water goes on widening itself till it merges in the waters altogether, so also glory enlarges itself till it spreads to unknown limits.

49. When I remember all
The friends so link'd together
I've seen around me fall
Like leaves in wintry weather.
—Thomas Moore : Oft in the Stilly Night

This is an example of Simile because here a comparison has been made between two different things : *friends* and *leaves in wintry weather* and the point of similarity between them has been clearly stated. The poet means to say here that his friends died before him one after another as the leaves in winter drop down.

50. The righteous shall flourish as the palm tree.

The figure of speech used here is Simile because here a comparison has been made between two different things : the righteous men and palm trees and the similarity between them has been clearly brought out by the word *'as'*. As the palm tree grows in a healthy manner, so also all righteous men, that is, all morally good men prosper.

51. True ease in writing comes from art, not chance,
As they move easiest who have learnt to dance. —Pope.

This is an example of Simile because here two different things : 'true ease in writing' and 'easy movement of limbs in dance' are compared and the point of similarity is clearly stated by the use of the word 'as'. As a true dancer moves his limbs easily and involuntarily (বিনা চেষ্টায়), so also a true literary artist uses language easily and spontaneously.

52. I am constant as the northern star.
—Shakespeare : Julius Caesar

Different kinds of Similes : (i) Decorative
(ii) Explanatory
(iii) Epic

(i) **Decorative Simile :** This is a kind of simile in which a poet or writer describes a familiar or commonplace idea with the help of a comparison drawn from a complex abstract idea. This kind of simile serves no purpose except that of decoration. It serves merely as an ornament.

Example : The Champak odours fail
Like sweet thoughts in a dream.
—Shelley : I arise from dreams of thee

(ii) **Explanatory Simile :** This kind of simile, as its name suggests, seeks to elucidate a less known idea by a better known idea, a mental phenomenon by a material phenomenon ; as—

"In the distance beyond the blue waters of the lake, and nearly screened by intervening foliage was seen a shining speck, the rival

capital of the Tezcuco, and still further on, the dark belt of porphyry, girdling the valley around like a rich setling which Nature had devised for the fairs of her jewels.

—From History of the Conquest of Mexico by Prescott.

(iii) **Epic Similes :** They are long, sustained similes in which the secondary subjects are developed far beyond the primary subjects. This kind of simile was first used by Homer and later on by Virgil, Milton and other writers of literary epics. They used this kind of simile to enhance the ceremonial quality of the epic style. In this kind of simile, when once the comparison is made, the simile develops details of its own quite apart from that to which it is compared. In Paradise Lost Book I Milton describes Satan lying stretched on the lake of fire as :

.....that sea-beast
Leviathan, which God of all his works
Created hugest that swim through the Ocean stream.
Him, haply slumbering on the Norway foam,
The Pilot of some small night-foundered skiff,
Deeming some Island, oft, as some Sea-men tell,
With fixed Anchor in his scaly rind,
Moors by his side under the lee, while night
Invests the sea and wished morn delays. [L. 200—208]

By another simile of this kind Milton describes the fallen angels thronging towards their new-built palace of Pandemonium

As bees
In spring time, when the Sun with Taurus rides,
Pour forth their populous youth about the hive
In clusters ; they among fresh dews and flowers
Fly to and fro, or on the smoothed plank,
The suburb of their straw-built citadel,
New rubbed with balm, expatiate and confer
Their state affairs. So thick the aery crowd
Swarmed and were straitened ;..... [L. 769 – 777]

Difference between Simile and Comparison

Though simile is also a comparison, the comparison made in it is a little different from that involved in the comparison proper. Simile states merely the similarity existing between two different

things but Comparison brings out all the various points of similarity between the two things ; as—

She sings like an angel. —Simile.

Kings are like stars—they rise and fall—they have
The worship of the world, but no repose. —Shelley.

A Comparison is more explanatory than a Simile

(ii) METAPHOR

The word *metaphor* comes from the Greek word *metaphora* which means *carrying a word or term over or beyond*, Greek *meta* meaning *over* or *beyond* and *pherein* meaning *to carry* or *bear*. As a figure of speech it contains an implied comparison in which a word or phrase which is ordinarily or primarily used of one thing is transferred to another without formally acknowledging that any comparison is made. It is in fact an implied simile. Here the comparison is merely suggested and not clearly stated. Let us take some examples :

1. Life is a *pilgrimage*. —Addison
2. The *star* of his youth was Paoli. —Herbert Fisher
3. He was the *pillar* of the state.
4. The camel is the *ship* of the desert.
5. Variety is the *spice* of life.
6. The Lord is my *rock* and *fortress*. —Book of Psalms
7. Life is but an empty *dream*.
   —Longfellow : A Psalm of Life
8. This news is a *dagger* to my heart.
9. Thy word is a *lamp* to my feet.
10. Thy *wish* is *father* to that thought.
    —Shakespeare : Henry IV, Pt. 2
11. Life seems to be an utterly unimportant *byproduct*.
    —Sir James Jeans
12. Our *birth* is but a *sleep* and a *forgetting*.
    —Wordsworth : Intimations of Immortality.
13. Yet all experience is an *arch* where through
    Gleams that untravelled world. —Tennyson : Ulysses
14. I will drink *life* to the lees. —Tennyson : Ulysses
15. The curfew tolls the *knell* of parting day. —Gray : Elegy

16. These hearts were *woven* of human joys and cares.
—Rupert Brooke

17. Lowliness is young ambition's *ladder*.
—Shakespeare : Julius Caesar

18. Hope is brightest when it *dawns* from fear. —Scott

19. Chill penury repressed their noble rage,
And *froze* the genial current of the soul. —Gray : Elegy

20. The tree of liberty only grows when it is *watered* by the blood of tyrants. —Barere

21. I fall upon the *thorns of life !* I bleed !
—Shelley : Ode to the West Wind

22. All the *world's* a *stage*
And all the *men and women merely players*.
—Shakespeare : As you Like It

23. Men are *April* when they woo, *December* when they wed.
—As you Like It

24. The *wine of life* is drawn and the mere lees
Is left this vault to brag of. —Shakespeare : Macbeth

25. *Life* is but a *walking shadow* ; a *poor player*
That struts and frets his hour upon the stage
And then is heard no more. —Macbeth

26. *Life* is *a tale*
Told by an idiot, full of sound and fury,
Signifying nothing. —Macbeth

27. Duncan is in his grave ;
After *life's fitful fever* he sleeps well. —Macbeth.

28. They have tied me to a stake ; I cannot fly,
But bear-like I must fight the course. —Macbeth

29. How sweet the moonlight sleeps upon the bank.
—Merchant of Venice.

30. Round many western islands have I been
Which bards in *fealty* to Apollo hold.
—Keats : Chapman's Homer

31. O listen ! for the vale profound
Is *overflowing* with the sound.
—Wordsworth : The Solitary Reaper

32. Who bear His mild *yoke*, they serve Him best.
—Milton : On His Blindness

33. That reed was too frail too survive the *storm of its sorrows.*
34. They augur misgovernment at a distance, *snuff* the approach of tyranny in every tainted breeze. —Burke
35. She is a fen of stagnant waters. —Wordsworth
36. Sweet *mercy* is nobility's true *badge.*
As a badge (a design made of metal) is indicative of the occupation or rank of a person, so is mercy of a noble man.
37. Or sweetest Shakespeare, Fancy's child
Warble his native wood-notes wild. —Milton
38. He is in the *sunset* of his life.
39. Canst thou not minister to a mind diseased,
Pluck from the memory *a rooted sorrow ?*
—Shakespeare : Macbeth
40. Coming events cast their *shadows* before.
41. *Fear* was the *mainspring* of religion. —Joad
42. He is fond of *blowing* his own *trumpet* (praising himself).
43. *Broadway and Piccadilly are our Milky Way.*
—Aldous Huxley : Time and Machine
44. His *crypt* the cloudy *canopy.* —Hardy : The Darkling Thrush
45. The *blood of the martyrs* is the *seed* of the Chruch.
46. *Calamity* is man's true *touchstone.*
—Beaumont & Fletcher : The Maid's Tragedy
47. Early and Provident *fear* is the *mother* of safety. —Burke
48. *I* am a *tainted wether* of the flock,
Meetest for death. —Shakespeare : The Merchant of Venice

Here the speaker (Antonio) compares himself to a diseased sheep in a flock that is fittest to die lest it taints the whole flock.

49. This *library* is a kind of *Greenwich Hospital* for disabled novels and romances. —Smith : Dreamthorp

All the examples given above are either Nouns or Verbs but other parts of speech like Adjectives and others may also be used metaphorically ; as—

50. A *dead* silence reigned in the whole area.
51. There was a stormy discussion over the Bofors arms deal in the Parliament.
52. He made a *fiery* speech.

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National Library,
Calcutta.

53. Annihilating all that's made
To a green *thought* in a *green* shade.
—Andrew Marvell : The Garden

54. I have bought *golden* opinion from all sorts of people.
—Shakespeare : Macbeth

55. *Work* is the grand *cure* of all the maladies and miseries that ever beset mankind. —Carlyle

Common Metaphors

Metaphor is the commonest and the most important figure of speech. Even ordinary people often use Metaphor in their ordinary conversation without knowing that they are doing so ; as—

1. There is not a *shade* of doubt about it.
2. This is a *lame* excuse.
3. I am in the *soup* (trouble).
4. The farmers reaped a *golden* harvest last year.
5. She was lost in the *gloom* of despair.
6. You must avail yourself of this *golden* opportunity.
7. He is a man of *iron* determination.
8. There is a *flight* of fancy in all Shelley's poems.
9. The British Prime Minister, Mrs. Thatcher is an *iron* lady.
10. There has been a *flight* of capital from India for some years.
11. At last he made an *outburst* of temper.
12. I find no *ray* of hope in it.

Similar other common Metaphos are :

a *flash* of wit, the *light* of knowledge, the *reins* of office, the *fire* of passion, a *golden* rainfall, a *stony* heart, a *piercing wind*, a *transparent* falsehood, the *wreck* of one's hopes, the *spur* of ambition, a *rosy* complexion.

Difference between Simile and Metaphor

In both Simile and Metaphor a comparison is made between *two different things*, but while in Simile the similarity between the two different things is explicitly stated, in Metaphor it is merely suggested or implied. Hence in the case of Metaphor we are to find out the likeness or identity between the two things essentially different. In fact in a metaphor a word which in ordinary usage

denotes one thing is applied to another in such a way that a comparison is implied and not clearly expressed. A Metaphor, in fact, differs from a Simile only *in form and not in substance*. Let us take an example.

(i) *Those civilized spots in the medieval world were like oasises* in the (ii) *deserts of barbarism.*

Here we get the use of both Simile and Metaphor. In the first part of the sentence 'civilized spots' are compared with 'oasises' and the similarity or identity between the two is explicitly stated with the help of the word 'like'. In the second part 'deserts of barbarism', a comparison between 'deserts' and 'barbarism' is merely implied and hence the similarity between them has to be found out and explained. It means that as deserts are sand-covered, dry and barren, so also barbarism is savage and cruel and lacks culture.

(a) Strained Metaphor

There are certain rules regarding the use of metaphor. A metaphor, as a rule, should not be far-fetched or unnecessarily strained (আঁটো করে টেনে ধরা) or full of details. When a metaphor is drawn from an unknown or abstruse (দুর্বোধ্য) source apparently suggesting resemblance and thereby creating some obscurity of meaning, it is known as Strained Metaphor ; as—

Here lay Duncan
His silver skin laced with his golden blood.
—Shakespeare : Macbeth

Here *the white skin* of Duncan is compared to *a white piece of cloth* and *blood* to *golden lace*, but the resemblance is very far-fetched. It means that as a white piece of cloth is laced with gold, so also Duncan's skin is laced with his blood.

(b) Mixed Metaphor

Two or more metaphors of diverse kinds should not also be used in the same sentence. This is a defect in composition. But some figurative poets and writers sometimes use two or more metaphors in the same sentence while dealing with the same subject without being conscious of their possible incongruity (অসঙ্গতি). When two or more metaphors drawn from different sources are used

together in dealing with the same subject, we get an instance of *Mixed Metaphor*. Shakespeare has often used such metaphors in a functional way ; as—

1. "To take up arms against a sea of troubles,
And by opposing end them." —Shakespeare : Hamlet

While giving expression to his troubled mind in a soliloquy, Hamlet uses this metaphor. But the metaphor is inconsistent because no one takes up arms against a sea. One can take up arms against a *host* of enemies. Hence the word 'host' should have been used here in place of 'sea'.

Similarly we may quote another instance :

2. "There is not a single view of human nature which is not sufficient to extinguish the seeds of pride".—Addison.

Here also the expression 'to extinguish the seeds' seems to be highly incongruous (বেমানান), for one can only pick seeds out of the ground but cannot extinguish them. One can extinguish only a light or fire. So the verb 'pick' should have been used in place of extinguish.

3. I bridle in my struggling Muse with pain,
That longs to launch into a bolder strain. —Addison

Here 'Muse' is compared to 'a horse' at first, then to a ship and lastly to a musical instrument all in a jumble.

4. O, how shall summer's honey breath hold out
Against the wrackful siege of battering days ?
—Shakespeare : Sonnet LXV.

Here also we get intricate involvement of metaphor within metaphor.

5. The storm of protest was nipped in the bud.

Here also two inconsistent metaphors have been used in the same sentence.

6. "I smell a rat ; I see it floating in the air ;
but I will nip it in the bud."

This is also a typical example of Mixed Metaphor because here the same object has been identified with three different things.

7. Oh, and the next two hours *tripped by*, on *rosy wings*.
—O. Henry : The Gift of the Magi.

(c) Dead Metaphor

There is another class of Metaphor known as Dead Metaphor. Such metaphors as 'the leg of a table', 'the heart of the matter' etc. are so common that we are not aware of the discrepancy implied in them. They are not actually dead ; they are only moribund (মৃতপ্রায়) and can be brought back to life. Let us take an example :

Someone asked Groucho Marx, "Are you a man or a mouse ?" And sharp came the reply, "Throw me a piece of cheese and you'll find out."

(d) Sometimes literal and metaphorical language, is used in a sentence leading to confusion. This spoils the beauty and grace of a metaphor. But some great poets and writers have at times violated this rule ; as—

All the voyage of their life
Is bound in shallows and in miseries.

—Shakespeare : Julius Caesar

Here the poet has used the word 'shallows' metaphorically and the word 'miseries' literally. It means that if the tide is taken advantage of at the right moment the ship will enjoy a happy voyage ; if neglected, the ship will be bound in shallow water, that is, it will be involved in difficulties and miseries. Here the word 'shallows' has been used metaphorically in the sense of 'difficulties'.

(e) Personal Metaphor

A Personal Metaphor, as its name suggests, is a kind of Metaphor in which personal qualities or attributes are transferred to some inanimate objects. That is to say, when a metaphor speaks of some inanimate objects as if they are living beings, it is known as Personal Metaphor ; as—

1. Wine is a *mocker*.
2. *Weary wave* and *dying blast*
   Sob and moan along the shore ;
   And all is peace at last.
3. Unable to face the *anger of the storm* they took shelter in a cave.
4. Sweet is the *prattling brook* and lovely is the *virgin forest*.

Each of the above metaphors can be expanded into a simile :

(1) As a mocker mocks or ridicules another person so does wine.

(2) As a child prattles, so a brook produces a low continuous indistinct sound.

Other examples of Personal Metaphor are :

a sullen sea, a frowning rock, a virgin soil, the thirsty ground, threatening cloud, the childhood of the world, the anger of the tempest, etc.

But *when personal attributes are transferred to abstract ideas,* e.g. *green-eyed jealousy, leaden-eyed despair, frowning wrath, white-handed hope, gloomy despondency,* etc. *this should not be regarding as Personal Metaphor.*

(f) Constant Metaphors

Some metaphors have became part of our everyday language. We use them every now and then without being aware of their metaphorical significance ; as ;—*to pocket an insult, to pick a quarrel, to play the fool, to stick to one's point, to strike a bargain, to harbour malice, to curry favour, to cultivate friendship,* etc. As such metaphors are constantly used they are named *Constant Metaphors.*

How to Change Similes into Metaphors and Metaphors into Similes :

We shall now see how a Metaphor can be expanded into a Simile and how a Simile can be compressed into a Metaphor. Let us now, therefore, consider the following and see how Metaphors can be turned into Similes.

1. *Variety* is the *spice* of life.—Metaphor
=As spice adds to flavour and taste of food,
so variety adds to the joy of life—Simile

2. The *Camel* is the *ship* of the desert.—Metaphor
=As a ship is used for crossing the sea, so the camel is used for crossing a desert.—Simile

3. The *wish is father* to the thought.—Metaphor
=As father begets a child, so wish begets thought.—Simile

4. The *curfew* tells the *knell* of parting day.—Metaphor
=As the knell announces the death of a person, so the curfew announces the end of the day.—Simile

5. I will drink life to the bees.—Metaphor

=As a person drinks wine from a cup leaving nothing at its bottom, so also I will enjoy my life to the full (completely).

—Simile

Similarly a Simile can be changed into a Metaphor ; as—

6. O my love's like a red, red rose.—Simile

=O my love is a red, red rose.—Metaphor

7. The waves broke on the shore with a noise like that of thunder.—Simile

=The waves thundered on the shore.—Metaphor

8. The boys and girls were running and playing in the field as if they were moving jewels.—Simile

=The boys and girls running and playing in the field were moving jewels.—Metaphor

9. As stone is hard and insensate (without the power of feeling), so is her heart.—Simile

=She has a stony heart.

Or

She has a heart of stone.—Metaphor

10. As a farmer wields (holds) a flail (wooden stick) for threshing grain, so I hold hailstone to lash (strike hard) the earth.

—Simile

=I wield the flail of the lashing hail. —Metaphor

How to explain Metaphors

Let us now take a few more examples and see how they are to be explained :

1. A stale joke falls flat upon the audience.

The figure of speech used here is Metephor because a comparison has been made here between two things : an uninteresting joke and a dish of stale (বাসি) food but the comparison has not been clearly brought out ; it is merely implied. It means that as a dish of stale food does not attract eater, so an uninteresting joke does not produce any effect upon the audience.

2. Your *faith of rock*

Shall yield to me.—Abercrombie : The Stream's Song

It is a case of Metaphor because here a comparison is made between two things : 'your faith' and 'a rock' and the comparison is not clearly brought out ; it is implied.

3. But at my back I always hear
Time's *winged* chariot hurrying near.

—Marvell : To His Coy Mistress

The figure of speech used here is Metaphor because here a comparison is implied between a bird and Time's chariot. Here the word 'winged' which properly belongs to a bird has been transferred to chariot in such a way that a comparison is implied. It means that as a bird flies fast so Time's chariot is hurrying fast.

4. Love is not Time's fool, though *rosy lips and cheeks*
Within his bending *sickle's* compass come.

—Shakespeare : Sonnet CXVI
(Let me not marriage of true minds)

This is an example of Metaphor because here Time is compared to a mower but the comparison is not explicitly stated. It means that as a peasant cuts ripe corn plants with his curved scythe, so time destroys physical beauty—the beauty and freshness of lips and cheeks.

5. For, hitherto though I have lost my time,
Me list no longer rotten *bowes* to climb.

—Wyatt : A Renouncing of Love

The figure of speech used in the second line is Metaptor. Here the poet compares *love* to a *tree* whose branches may give in and break any moment. The comparison is however, implied. He means to say that as a person does not climb a tree whose boughs are rotten, so also he will not pursue love because love being frail and weak cannot be relied upon.

6. Duncan is in his grave ;
After **life's fitful fever** he sleeps well.

—Shakespeare : Macbeth

This is an example of Metaphor. Here a comparison is made between *life* and *fitful fever,* but the comparison is not clearly stated. It means that as a person after his fitful fever abates sleeps soundly, so also Duncan enjoys the sleep of death after his life of cares and worries is over. Neither domestic malice nor fear of foreign invasion can touch him now.

7. Coming events cast their *shadows* before.

The figure of speech used here is Metaphor. Here the word *shadow* which properly belongs to *man* is transferred to event in such a manner that a comparison is implied though not formally expressed. It means that as a man casts his shadow before he advances, so the portents or signs of an event appear before it actually takes place.

8. Out, Out, *brief candle* !
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more : it is *a tale*
Told by an idiot, full of sound and fury,
Signifying nothing.—Shakespeare : Macbeth, Act. V. Sc. 6.

The whole extract is full of *Metaphors.*

Life is at first compared to a brief candle—a flickering spark which goes out very soon. Macbeth means to say that if life is a brief candle, let it go out then.

Life is again compared to a walking shadow. It is as unsubstantial as a shadow.

Thirdly, *life* is compared to *a poor actor* who strides across the stage, thunders his speech and then has his exit from the stage.

Lastly, *life* is compared to a noisy speech of a raving lunatic full of strong words and violent gestures but lacking in sense.

9. Yes : in the *sea of life* enisled,
With echoing straits between us thrown,
Dotting *the shoreless watery wild,*
We mortal millions live alone.
—Matthew Arnold : To Marguerite

The figure of speech used here is Metaphor. Life is compared here to limitless sea and the human beings (mortal millions) are compared to islands standing like dots in the sea with narrow straits separating them.

The shoreless watery wild : This is an example of Periphrasis. This means the sea which is described in a round about way.

There is also Alliteration in *watery wild* and in *mortal millions.*

10. Oh, and the next two hours *tripped by* on *rosy wings.*
—O. Henry : The Gift of the Magi

This is an example of Mixed Metaphor because here two distinct metaphors, both applied in relation to *hours* have been mixed up. The verb *tripped by* suggests a man waiking with quick light tread while *rosy wings* suggest a butterfly fluttering on rose-coloured wings. One cannot really trip on wings. So it is a case of Mixed Metaphor.

(iii) ANALOGY

This is a figure of speech which is half way between a simile and a metaphor. It suggests partial likeness or similarity between things otherwise unlike or dissimilar. The word analogy has came from the Greek word *analogia* which means *proportion*. Greek *ana* meaning *according* and *logos* meaning *ratio*. As a figure of speech its function is to explain something by comparing it with something else which it resembles in some proportion or ratio or degree. The following examples will show how Analogy is different from Simile and Metaphor :

1. The child is similar to people yet in childhood.
2. The heart is to a man what a water-pump is to village.

A far more beautiful example is found in the following :

3. "I do not believe that Rafael taught Michael Angelo or that Michael Angelo taught Rafael, any more than I believe that Rose teaches the Lilly how to grow, or the Apple tree teaches the Pear tree how to bear fruit."—William Blake

Though the function of Analogy is to make something clear, it is sometimes used to make something less clear, rather more complicated. That is why in Logic when reasoning is based on false assumption and thus turns a thing more complicated, it is called *false analogy*.

(iv) ALLEGORY

The word 'allegory' is derived from the Greek word, 'allegoria' which means description of one thing under the guise of another having some resemblance. This is a figure by which a narrative or story is told for converying a meaning which is something different from its surface or literal meaning. Hence an allegory also contains a long and detailed comparison between two unallied subjects either to explain an idea or to teach a moral lesson. It is in fact an extended metaphor.

Allegories are of two types : (i) Historical or Political allegory in which the characters and the action represent historical personages and events and (ii) Moral and Religious allegory in which the characters represent virtues and vices and the plot serves to communicate some moral ideas or religious doctrine. But whatever be the type an allegory must have an interest of its own apart from its symbolical or allegorical significance. For instance, we may cite such well-known allegorical works as *Bunyan's The Pilgrim's Progress* which is a moral and religious allegory in a prose narrative, *Spenser's Faerie Queene* which combines moral, religious and historical allegories in a verse romance, the third book of *Swift's Gulliver's Travels* which is an allegorical satire directed mainly against philosophical and scientific pedantry, *Dryden's Absalom and Achitophel* which is a satirical allegory in which Dryden champions the cause of monarchy and punishes its opponents with wrath and scorn, the second book of *Paradise Lost* in which Milton allegorically describes the birth and nature of sin, *Tennyson's Idylls of the king* which is a story of bright hope, followed by growing disillusionment and the failure of the Round Table under the influence of evil in the shape of sin committed by Lancelot and Guinevere and so on.

"Bunyan's *The Pilgrim's Progress* allegories the life of a Christian from his conversion to death. His doubts are giants, his sins are a bundle or pack, his Bible a chart, his minister an Evangelist and his conversion a flight from the city of Destruction, his struggle with besetting sins, a fight with Apollyon, and his death a toilsome passage over a deep stream."—Reader's Encyclopaedia.

The following passgge from this book will show how Bunyan has developed the allegory :

"Now as Christian was walking solitary by himself he espied one afar off come crossing over the field to meet him ; and their hap was to meet just as they were crossing the way of each other. The Gentleman's name was Mr. Worldly-Wiseman ; he dwelt in the Town of Carnal-Policy, a very great Town, and also hard by from whence Christian came."

The Faerie Queene is another famous moral-cum historical allegory in which Spenser. the great Elizabethan poet signifies by Faerie Queene *Clory* in the abstract and Queen Elizabeth in

particular who also figures under the name of Gloriana. Twelve of her knights in the poem symbolise twelve different virtues and Prince Arthur in love with the Faerie Queene stands for more than one purpose. He is both a moral and historical personage; he is a symbol of Magnificence and divine grace on one hand and Leicester, the Queen's favourite on the other.

Milton also describes the birth and nature of sin in the form of an allegory in the second book of Paradise Lost in the following lines :

"Out of thy head I sprung. Amazement seized
All the host of Heaven ; back they recoiled afraid
At first and called me Sin, and for a sign
Portentious held me ; but familiar grown
I pleased, and with attractive graces won
The most averse."

Here the poet allegorically describes how sin is born of Satan, how she at first repels all men and how she gradually wins their hearts by becoming more and more familiar with them.

Another example of a short allegory is given below. This is quoted from Johann Paul Richter, the noted German novelist who wrote under the name of Jean Paul.

"The days of his youth rose up before him in a vision, and he recalled the solemn moment when his father had placed him at the entrance of two roads : one leading into a peaceful, sunny land, covered with a plentiful harvest and resounding with soft, sweet songs ; the other leading the wanderer into a deep dark cave where poison flowed instead of water, and where serpents hissed and crawled."

(v) PARABLE

It is a short, simple story, usually of an event or incident of a familiar kind, from which a moral or religious lesson may be drawn. At bottom it is the same as allegory. The only difference between Alegory and Parable is this that while in Allegory the inner meaning lies hidden, in Parable, as its name suggests, the story and the meaning lie side by side [Gk parabole=a placing alongside].

The parable was one of Christ's favourite devices as a teacher. Some of the well-known examples are His Parables of the Sower,

of the Good Samaritan and of the Prodigal Son. Here is the *Parable of the Fig Tree* taken from the New Testament :

A certain man had a fig tree planted in his vineyard ; and he came and sought fruit thereon, and found none. Then said he unto the dresser of his vineyard, "Behold, these three years I come seeking fruit on this fig tree, and find none : cut it down ; why cumbereth it the ground ?" And he answering said unto him, "Lord, let it alone this year also, till I shall dig about it, and dung it. And if it bear fruit, well : and if not, then after that thon shalt cut it down."

—Luke 13 : 6-9.

(vi) FABLE

A fable is also a short story that exemplifies a moral which is drawn either by the narrator or by one of the characters at its end. Most common is the type in which beasts and birds think, act and speak like men. One of the well-known beast fables is that of *The Fox and the Grapes* in which a fox after vainly trying every means to get at the grapes hanging beyond his reach goes away, saying "Grapes are sour". The express moral of this fable is that men belittle what they cannot get. A large number of such fables known as *Aesop's Fables* is attributed to *Aesop*, a Greek slave of the 6th century B.C.

Another familiar fable is that of *Two friends and a Bear* in which two friends who promised to help each other met a bear on their way through a forest. One of them climbed a tree without thinking of the other. The other man who did not know how to climb a tree lay down on the ground like a dead man. The bear came, smelt him and went away. The man who climbed the tree came down and said to his friend, "What did the bear whisper to your ears ?" The man said, "The bear told me not to trust a dissembler." The express moral of the fable is : "A friend in need is a friend indeed."

Another famous example of the literary kind is Chaucer's *The Nun's Priest's Tale.* It is a beast fable which tells of a fox that beguiled a cock by praising his father's singing, and was beguiled in turn to let the Cock escape. There are so many fables in English, the latest being Thurber's *Fables for Our Time* (1940) and George Orwell's satiric fables.

CHAPTER IV

FIGURES BASED ON ASSOCIATION

Group B

Two things or ideas are sometimes connected with each other in the mind of a speaker or writer in such a way that when he thinks of one of them, he is at once reminded of the other. This association or relation between two objects or ideas : Onc directly stated and the other suggested by it is the basis of a number of figures of speech known as *Figures based on Association.* They are as follows.

(i) Metonymy
(ii) Syncedoche
(iii) Transferred Epithet or Hypallage
(iv) Allusion

(i) METONYMY

The Gk word *meta* means change or substitution and *anoma* means name. So etymologically (ব্যুৎপত্তিগত অর্থ অনুসারে) the word *metonymy* means 'change of name', As a figure of speech it is nothing but the use of the name of one thing for that of another associated with or suggested by it. In the words of Nesfield "It is substitution of the thing named for the thing meant." Thus when we speak of the 'White House' we mean 'the American President' or when we speak of Bacchus and Venus we mean 'drinking and making love.'

In Metonymy the relation between the word named and the word meant is always external and hence separable.

Since there are different kinds of association between objects, there are different varieties of Metonymy. These varieties can, for our own convenience, be called MISCAPE, each letter of which stands for a particular variety.

(a) Maker/Author for his work : (M)

1. He looked sideways at his *Spenser* (works of Spenser).
2. He is fond of reading *Tennyson* (works of Tennyson).
3. He is well up in *Euclid* (Euclid's geometry).

4. I find all around me *Shakespeare*, *Goethe*, *Kalidasa* and *Tagore* patiently waiting on the shelves to help me. (works of these great poets)
5. How can you know the story of man's ancestry and the principle of natural selection if you don't read *Darwin*? (works of Darwin : The Origin of Species and the Descent of Man)
6. He has bought a second-hand *Ford* (motor car manufactured by the Ford Co.).
7. Classical constructions are common in *Milton*.
   Here *Milton* signifies *the writings of Milton*.

(b) The instrument for the Agent : (I)

1. The *pen* (writer) is mightier than the *sword* (fighter).
2. The *press* (journalist) wields enormous power.
3. He has a fluent *tongue* (He is an orator).
4. Give every man thine *ear*, but few thy *voice*
   Take each man's censure, but reserve thy judgement.
   —Shakespeare : Hamlet
   (Pay heed to what every man says, but don't say anything yourself.)
5. *Altar*, *sword* and *pen*
   Have forfeited their ancient English dower
   Of inward happiness. —Wordsworth.
   Here 'altar', 'sword' and 'pen' mean 'clergymen', 'soldiers' and 'writers' respectively.
6. It was an army of a thousand *lances* (soldiers)

(c) The Symbol for the thing symbolised Or The sign for the thing signified : (S)

1. He ascended the *throne* (symbol of sovereignty)
2. *Sceptre* and *Crown*
   Must tumble down
   And in the dust be equal made
   With the poor crooked *scythe* and *spade*.
   —James Shirley

Sceptre and crown are symbols of sovereignty and so they stand for 'kings' and *scythe* and *spade* are the instruments of the workers or farmers and so they mean 'workers' or 'farmers'.

3. He is too fond of *red-tape* (official routine)

Red tape is used for tying files and so it means extreme official formality or authority.

4. He was raised to the *bench* (the office of a judge)
5. He now sits on the *Treasury Bench* (the seat of a Minister).
6. *Gray hairs* (old men) should be respected.
7. An impressive parade was held by the *blue jackets* (sailors) on the Republic Day.
8. You should address the *chair* (the chair person).
9. Wherefore feed and clothe and save,
   From the *cradle* to the *grave,*
   Those ungrateful drones who would
   Drain your sweat—nay, drink your blood ? —Shelley

Here *cradle* means *infancy* and *grave* means *death.*

10. He was relieved of his *crown* (Kingship) and thrown into prison.
11. But I must comfort the weaker vessel, as *doublet and hose* ought to show itself courageous to *petticoat.*
    —Shakespeare : As you like It. II. iv. 6.

Here *doublet and hose,* typical male dress, signify *man* and petticoat, typical feminine dress signifies *woman.*

12. I fly from petty tyrants to the *throne.*
    Here *throne* means *king.*
13. The *crown* would not yield to the *mitre.*
    Here 'crown' which is the symbol of royalty means king and 'mitre' which is the ceremonial head-dress worn by bishops stands for the priest.
14. The *sceptre, learning, physic,* must
    All follow this and come to dust.
    —Shakespeare : Coriolanus
    Here 'sceptre' stands for 'kings', 'learning' for learned men and 'physic' for 'physicians'.
15. Then to the well-trod stage anon,
    If Johnson's *learned sock* be on. —Milton : 'L'Allegro
    Here 'learned sock' means a 'comedy' in which actors put on socks, i.e. stockings (the symbol for the thing symbolised).

(d) The container for the thing contained : (C)

1. He drank the *fatal cup* (poison contained in the cup).
2. All the *city* rose in arms (citizens).
3. The *kettle* (contents of the kettle) boils.
4. He keeps a good *cellar* (wine stored in the cellar).
5. The *pit* was in a roar of laughter (occupants of the pit).
6. Who steals my *purse* steals trash (contents of the purse : money). —Shakespeare
7. All *Persia* hailed the Favourite (people of Persia).
8. And drowsy tinklings lull the distant *fold.* —Gray
   (sheep in the fold or enclosure)
9. Mr Jones has the best *stable* in the country.
   (good horses kept in the stable).
10. He always tries to play to the *gallery* (those who sit on the gallery ; common people).
11. The heroic wealth of *hall* (lords) and *bower* (ladies)
    —Wordsworth
12. The *House* rose for the day at 1 p.m. (Members of the House of People ended their discussion for the day at 1 p.m.).
13. From *courts* to *camps*, to *cottages* it strays.
    —Goldsmith : The Traveller
    The words—courts, camps and cottages refer to courtiers, soldiers and cottage-dwellers respectively.
14. We are blest that *Rome* is rid of him.
    —Shakespeare : Julius Caesar
    Here Rome means people of Rome.
15. Yet would the *village* praise my wondrous power.
    —Goldsmith : The Traveller
    Here 'village' refers to the people living in the village.
16. Love rules the *court*, the *camp*, the *grove*.—Scott
    Here *court* means courtiers, *camp* means soldiers, *grove* means ladies.

(e) Act for the object of the act : (A)

(i) He has become a standing *jest* (object of everybody's jest or ridicule—one always laughed at).

(ii) He is now the *joke* of the town (the laughing-stock).

(iii) The principles of liberty were the *scoff* of every grinning courtier (scoff=object of ridicule)—Macaulay

(iv) The people's *prayer*, the glad diviner's *theme*,
The young men's *vision*, the old men's *dream* —Dryden

(v) She looked a perfect *dream* (a pleasant object of dream)

(vi) Then yield thee, coward,
And live to be the *show* and *gaze* of the time.—Macbeth.

(f) The name of a passion or feeling for the object inspiring it : (P)

1. She is her mother's *pride* (object of pride)
2. Come, live with me, and be my *love* (object of love).
—Marlowe
3. Rabindranath is the *pride* of India (one of whom the people of India feel proud).
4. Lycidas, your *sorrow* (object of sorrow) is not dead.
—Milton
5. Soul of the age !
The *applause* ! *delight* ! the *wonder* of our stage !
My Shakespeare rise ! (object of applause, object of delight and object of wonder)
6. The *sigh* of her secret soul (the youth for whom she sighs in secret)
7. Down by the salley gardens my *love* (the girl I love) and I did meet. —W. B. Yeats

(g) The place for its production (P) :

1. And all *Arabia* breathes from yonder box.—Pope :
The Rape of the Lock, Canto I
Here *Arabia* means *perfumes of Arabia*.
2. The book is bound in *Morocco*. (Morocco leather)
3. He drinks no other variety except *Champagne* (sparkling white wine produced in Champagne, a district of France)
4. He is fond of smoking *Havana* (cigar produced in Havana)
5. He has a good collection of *China* which he uses in all domestic social functions. (China means porcelain)
6. Oh, for a beaker full of the warm South—Keats :
Ode to a Nightingale
Here *South* means wine produced in the Southern part of France.

(h) An Effect for a cause (E)

(i) May a favourable *speed* ruffle the mirrored mast of the ship.—Tennyson
Here *speed* is the effect and *wind* is the cause.

2. Bright *death* quivered at the victim's throat. —Tennyson
   Here the *effect* is *death* and its *cause* is *sword*.
   Bright death means 'keen-edged sword.'
3. Their *furrow* oft the stubborn glebe has broke. —Gray
   Here *furrow* has been used for *plough* (Effect for the cause).
4. Swiftly flies the *feathered death* (deadly arrow).
5. That old motor cycle will be the *death* of you one of these days.
   Here *death* means 'the cause of death'.
6. Can Honour's voice provoke the *silent dust* ? —Gray
   Here 'silent dust' means 'dead men' (Effect for the cause).
7. Swiftly flies the *flying wound* (arrow).

A Cause for an Effect

1. Move him into the *sun* (sunlight). —Wilfred Owen
2. And vile it were
   For some three *suns* to store and hoard myself.
   —Tennyson : Ulysses
   Here the expression 'three suns' means 'three years' (cause for the effect)
3. He writes a good *hand* (handwriting).
4. This was given under my *hand* (signature) and seal.
5. The hedges are white with *May*.
   May means *white hawthorn flowers* which blossom in the month of May.
6. Give thy thoughts no *tongue* (language or expression).
   —Shakespeare : Hamlet
7. Gambling was the *ruin* (cause of ruin) of his life.

Note the mnemonic value of the term **MISCAPE.** It is designed to aid the memory. Students will be able to understand the several varieties of Metonymy if they remember the term **MISCAPE** coined for their convenience.

(ii) SYNECDOCHE

It is also a Gk word which literally means 'a receiving together'. It is a figure of speech in which "a more comprehensive term is used instead of a less comprehensive one or vice-versa"—Smith. In Synecdoche the thing said and the thing meant are so intimately connected with each other that one cannot be separated from the

other. That is say, the relation between the two is internal and so it is absolutely inseparable. Bain has defined it more clearly as "a figure in which a part of a thing is put for the whole, or the whole for the part, or the species for the genus, or the genus for the species, or the name of the material for the thing made." In Synecdoche even an individual may be used for a class. It is truly "the understanding of one thing by means of another". Thus we use the word *bread* for food, the *army* for a *soldier*, *copper* for a *penny* and so on. As stated earlier, there are as many as *eight varieties of Synecdoche* for which a collective term SAPIM has been coined here to aid the memory of students. These eight varieties are illustrated here below :

(a) A Species for the Genus : (S)

1. Man cannot live by *bread* alone (food).
2. *Silver and gold* have I none (money) ; but such as I have give I thee. —Acts of Apostles.
3. To earn one's *bread* (food) by the sweet of one's brow is the original punishment of mankind.
4. He has left us only for a handful of *silver* (money).
5. Give us this day our daily *bread* (food). —New Testament
6. He has now become a friend of *the wolf and the owl* (beasts and birds)

(b) The Genus for a Species

1. He is a poor *creature* (man).
2. Drink, petty creature, drink ! —Wordsworth
   Here *petty creature* means *lamb*.
3. *Vessels* large may venture more,
   But little boats should keep on shore. —Franklin
   '*Vessel*' here means *ships*.

(c) The Abstract for the Concrete : (A)

Here an Abstract noun is used as a Common noun.

1. He is now out of *humanity's* reach. (human beings' reach)
2. *Ambition* (ambitious men) should be made of sterner stuff.
   Shakespeare : Julius Caesar
3. All the *rank* and *fashion* (men of position and fashion) came out to see the sight.

4. Basks at the fire his hairy *strength* (strong body). —Milton
5. Let not *Ambition* (ambitious men) mock their useful toil.
—Gray
6. *Lowliness* is young *Ambition's* ladder.

Here '*Ambition*' means 'ambitious man'.

7. In a democratic society a career is open to *talent* (talented men).
8. We shoud shelter distressed *innocence* (innocent people) and defend *virtue* (virtuous men).
9. There were gathered together, from all parts of a great and prosperous empire, *grace and female loveliness, wit* and *learning*.

—Macaulay : The Impeachment of Warren Hastings

Here *grace and female lovelinees*, mean graceful, *lovely* ladies, *wit* means *witty men* and *learning* means *learned men.*

10. The culprit was indeed not unworthy of that *great presence.*

—Macaulay : The Impeachment of Warren Hastings

Here *great presence*, an abstract idea stands for the concrete —*great men and women who were present.*

11. The boast of *heraldry*, the pomp of *power*,
And all that *beauty*, all that *wealth* e'er gave,
Awaits alike the inevitable hour. —Thomas Gray : Elegy

Here *heraldry*, *power*, *beauty* and *wealth*—all abstract ideas stand respectively for *men of high birth, powerful men, beautiful ladies* and *wealthy men.*

12. Isn't she a *beauty* (beautiful girl or lady) ?
13. He gave to *misery* (all he had) a tear.
—Thomas Gray : Elegy

Here 'misery', an abstract idea is used to denote the concrete 'miserable men'.

14. We should shelter distressed *innocence* (innocent persons).
—Goldsmith
15. *Weariness*
Can snore upon the flint, when restive *sloth*
Finds the down pillow hard. —Shakespeare : Coriolanus

Here *weariness* and *sloth* denote *a weary man* and *a sluggard* respectively.

16. *Beauty* provoketh thieves sooner than gold.
—Shakespeare : As you like it.
Beauty, an abstract idea here denotes *a beautiful girl.* (Abstract for the concrete).

17. I cannot see what flowers are at my feet
Nor what *soft incense* (fragrant flowers) hangs upon the boughs. —Keats : Ode to a Nightingale

18. O Attic *shape* ! Fair *attitudes* ! with brede
Of marble men and maidens overwrought.
—Keats : Ode on a Grecian Urn
Here 'shape' and 'attitudes' mean the Grecian Urn appearing beautiful as it stands to be viewed. (Abstract for the concrete)

19. Even the *Divine gentility* was presently called in question.
—Shaw : In the Days of My youth.

Here 'divine gentility' means 'polite and well-bred persons professing Catholic faith.'

20. And I have felt
A *presence* that disturbs me with the joy
Of elevated thoughts.—Wordsworth : Tinten Abbey
Here 'presence' means 'something present' (Abstract for the concrete)

21. Sweet mercy is *nobility's* true badge.
—Shakespeare : Titus Andronicus.
Here *nobility*, an abstract idea stands for *noble-minded* men.

(d) The Concrete for the Abstract

Here a common noun denoting a person is used in an abstract sense. —Nesfield

1. All the *mother* rose in her at this pitiful sight.
Here *mother* means motherliness.
2. There is a mixture of the *tiger* and the *ape* (tigerly and apish instincts) in the character of a Frenchman. —Voltaire
3. And village maidens lose the *rose* (ruddiness).
4. I see a *lily* (pale whiteness) on thy brow. —Keats
5. And on thy cheeks a fading *rose* (ruddy glow).
Fast withereth too. —Keats : La Belle Dame Sans Merci
6. Wisely kept the *fool* (folly) within. —Dryden

7. I do the most that friendship can,
I hate the *Viceroy*, love the *man*. —Swift

Here *Viceroy* means *Viceregal power* and *man* means *his private virtues*.

8. Who overcomes
By force, hath overcome but half his *foe*. (hostility or enmity)
—Milton

9. There is a good deal of the *fox* (cunning) in his character.
10. The *father* (fatherly affection) yearns in the true prince's breast.—Dryden

(e) A part for the whole : (P)

A part is sometimes used to designate the whole : as—

1. I have many *mouths* (persons) to feed.
2. *Hands* (men) that the rod of empire might have swayed.
—Thomas Gray : Elegy.
3. A fleet of fifty *sails* (ships) left the harbour.
4. All *hands* (workmen) at work, the royal work grows warm.—Dryden.
5. The nineteenth *autumn* (year) has come upon me.
—Yeats : The Wild Swans at Coole.
6. He is bent down with seventy *winters* (years).
7. A thousand *summers* (years) are over and dead,
What hast thou found in the spring to follow ?—Swinburne.
8. She has seen sixteen *summers* (years).
9. A wretched *soul* (man) bruised with adversity.
—Shakespeare : The Comedy of Errors
10. Uneasy lies the *head* (man) that wears a crown.
—Shakespeare : Henry IV, Pt. 2
11. Perhaps in this neglected spot is laid
Some *heart* (man) once pregnant with celestial fire.
—Thomes Gray : Elegy.
12. All the best *brains* (intellectuals) in India could not solve this problem.
13. I bit my arm, I sucked the blood,
And cried, a *sail* ! a *sail* !
—Coleridge : The Rime of the Ancient Mariner.

Here '*sail*' which is a part of the ship stands for the *ship*.

14. Rather I would abjure all *roofs* (houses).—Shakespeare
15. The old *walls* (*houses*) rocked with the crowd and cries.
—Browning : The Patriot
16. We have only three players ; we need a fourth *hand* (player).
17. By this still *hearth* (house) among these barren crags.
—Tennyson : Ulysses

Here *hearth* means *house* because the hearth or fire-side is a part of the house.

18. A heavy weight of *hours* has chained and bowed
One too like thee, tameless and swift and proud.
—Shelley : Ode to the West Wind

Here 'hours' means 'years' or life. (Part for the whole).

This means that the burden of the miseries of life have chained and bowed the poet.

19. No useless coffin enclosed his *breast*.
—Charles Wolfe : The Burial of Sir John Moore.

Breast, a part of the body stands for the whole body.

(f) The whole for a part :

The whole of a thing is sometimes used to designate a part ; as—

1. The faint fresh flame of the *young year* flushes
From leaf to flower, from flower to fruit.

Here '*young year*' stands for the *season of spring*.

2. The lavish moisture of the *melting year* (the rainy season).
3. Wake the *purple year* (spring)—Gray
4. Dust *thou* (the body) art, to dust returnest.
—Longfellow : A Psalm of life.
5. The songs and scent of the *smiling year* (spring)
6. Till through the British *world* (empire) were known
The names of Pitt and Fox alone.—Scott.
7. The mode of inquisition and dragooning is going out of fashion in the *Old World*, and I should not confide much to their efficacy in the *New* (World)—Burke

Here the *Old World* means *Europe* and the *New world* means America (the whole for a part).

(g) An Individual for the class called ANTONOMASIA : (I)

Sometimes we name an individual but we mean the class to which he or she belongs ; as—

1. He is the *Nestor* of the village (Nestor means the oldest man).
2. Everybody is not a Solomon (as wise as King Solomon).
3. He is the *Newton* (the greatest scientist) of this country.
4. There is *many a Judas* (many traitors) in our country.
5. A *Daniel* (a wise and impartial judge) come to judgment.
   —Shakespeare : The Merchant of Venice
6. Some mute inglorious *Milton* here may rest,
   Some *Cromwell* guiltless of his country's blood.
   —Gray : Elegy

Here *Milton* stands for *a great poet* like Milton and *Cromwell for a great revolutionary.*

7. May some choice patron bless each grey goose quill !
   May every *Bavius* have his *Bufo* still !—Pope

Here *Bavius* stands for *a bad poet* ; *Bufo* for *a foolish* patron.

8. Some village *Hampden*, that with dauntless breast.
   The little tyrant of his fields withstood.—Thomas Gray.

Here *Hampden* has been substituted for *a great English rebel statesman.*

9. He is a *Shylock* (a usurer who lends money at a high rate of interest).
10. Every modern Bengali poet is not a *Tagore* (a great poet).
11. There were Fox and Sheridan, the English *Demosthenes* and the English *Hyperides.*—Macaulay : Impeachment of Warren Hastings.

Here 'Demosthenes' denotes a great orator and 'Hyperides' a demagogue. (Individual for the class).

Similarly, we say a *Gandhi* for a great man, *Kalidas, or Shakespeare* for a great poet, a *Demosthenes or Burke* for a great orator, a *Mirzafar* for a traitor, a *Ford* for a very rich man etc.

Note that in each of the above examples of this category a Proper noun has been used as a Common noun.

(h) The Material for the thing made : (M)

Here a Material noun is used as a Common noun ; as—

1. She was dressed in *linen* (linen clothes)
2. And as he plucked his cursed *steel* (dagger) away,
   Mark how the blood of Caesar followed it.
   —Shakespeare : Julius Caesar
3. Grace this cold *marble* (monument) with a tear.—Scott
4. He was buried under this *stone* (tablet made of stone).
5. The prisoner was bound in *irons* (iron chains)
6. Was it for this the *clay* (man) grew tell ?—Wilfred Owen
7. And the stern joy which warriors feel
   In foemen worthy of their *steel* (swords).—Scott
8. We carved not a line, and we raised not a *stone*—
   But we left him alone with his glory.
   —Charles Wolfe : The Burial of Sir John Moore
   Here 'stone' means 'a memorial made of stone'.
9. I dare not fight, but I will wink and hold out my *iron* (sword made of iron).—Shakespeare
10. Clad in *silk* and *gold* she looked splendid.
    Here 'silk' means silk dress and 'gold' means 'gold ornaments'.

SAPIM

Students should remember the term because this will help them to understand the different varieties of Synecdoche. The term is coined by taking the key letters of the different varieties which are as follows :

S=Species for Genus & Genus for a Species
A=*Abstract* for the Concrete & *Concrete* for the Abstract
P=A *Part* for the *whole* and the *whole* for a *part*.
I=*Individual* for the *class*
M=Materials for things made

Difference between Metonymy and Synecdoche :

Though in both Metonymy and Synecdoche we say one thing but we mean another, in Metonymy the relation between what is said and what is meant is *external and hence, separable*, but the

relation between the two in Synecdoche is *internal and hence inseparable*, as—

1. The *village* all declared how much he knew.—**Metonymy**
—Goldsmith : The Village School Master

Here the 'village' stands for the village people (the container for things contained). The relation between the village and the people of the village is external and hence separable, for the people of the village may leave the village and go elsewhere.

2. He is just to both *poverty*, and *riches*.—**Synecdoche**

Here 'poverty' means 'the poor' and 'riches' means 'the rich' (Abstract for the concrete). The relation between 'poverty' and 'the poor people' is inseparable and so is the relation between 'riches' and 'the rich people'.

3. This is under the consideration of the *authorities*.

Here 'authorities' stands for 'the men in authority' (the Abstract for the concrete).

(iii) TRANSFERRED EPITHET or HYPALLAGE

By this figure of speech an epithet or a qualifying adjective which properly belongs to one word is transferred to another with which it is closely associated in the sentence. Thus when we say that the prisoner was placed in the *condemned* cell, we transfer the epithet 'condemned' from 'the prisoner' who is condemned to the 'cell' where he is placed. Other examples of this figure are given below :

1. The ploughman homeward plods his *weary* way.
—Gray : Elegy

Here the epithet 'weary' which properly belongs to 'the ploughman' is transferred to '*the way*', he plods.

2. The sick child tossed about in its *sleepless* bed.
The sick child is sleepless and not his bed.
3. Save where the beetle wheels his *droning* flight,
And *drowsy* tinklings lull the distant folds.
—Gray : Elegy

Here the epithet 'droning' which properly belongs to the 'beetle' has been transferred to 'flight'. It is the 'beetle' that is droning and not his flight. Similarly tinklings are not 'drowsy', but the 'sheep of the folds' are drowsy.

4. Some *pious* drops the closing eye requires.

—Gray : Elegy

Here drops of tears are not also pious ; but the man who sheds drops of tears for the closing eye (dying man) is pious.

5. He is engaged in a *dishonest* calling.

The adjective 'dishonest' which belongs to 'he' has been transferred to his 'calling'. Really speaking the calling is not dishonest, but he is dishonest.

6. As he plucked his *cursed* steel away, the blood of Caesar followed it.—Shakespeare : Julius Caesar.

Steel, that is, dagger is not cursed, but the man who stabs Caesar is cursed.

7. With *patient* angle trolls the finny deep
Or drives his *venturous* ploughshare to the steep.
—Goldsmith : The Traveller.

Here also the angler is patient and not his 'angle' (fishing rod). Similarly the ploughshare is not 'venturous' but the tiller who drives his ploughshare into the rocky soil is 'venturous'.

8. Or the bellman's *drowsy* charm
To bless the doors from nightly harm.

—Milton : Il Penseroso

Here the word 'drowsy' should qualify 'the bellman' and not his 'charm', for the bellman is 'drowsy' and not his charm.

9. A suit being filed, the *reluctant* accounts had to be produced In court.

10. The *slow* footsteps of the guard
Pacing his *sober* round.—Scott

11. In *holy* anger and *pious* grief
He cursed the rascally thief.

—Barham : The Jackdaw of Rheims

Both the epithets : *holy* and *pious* are shifted from 'the cardinal' to his '*anger* and *grief*' respectively.

12. The rabble's rage and the tyrant's *angry* steel.

—Goldsmith : The Traveller.

Here the epithet 'angry' has been transferred from the 'tyrant' to his 'steel', that is, sword made of steel.

13. What *passing* bells for those who die as cattle ?

—Owen : Anthem for Doomed Youth

Here the epithet 'passing' has been transferred from 'men' to 'bells'. It is the men who are passing and not the bells.

14. The fond companion of his *helpless* years
Years cannot be 'helpless' ; the man is helpless.

15. With *wanton* heed and *giddy* cunning.
The melting voice through mazes running.
—Milton ; L' Allegro

Cunning—an abstract idea cannot be 'giddy' ; it is the cunning people who are 'giddy'. Similarly 'heed' is not 'wanton', but the men are wanton, that is, playful.

16. Fame is the spur that the clear spirit doth raise
(That last infirmity of noble mind)
To scorn delight and live *laborious* days.—Milton : Lycidas

17. A lackey presented an *obsequious* cup of coffee.—Carlyle
The lackey (parasite or servile man) is obsequious (very obedient) but not his cup of coffee.

18. Music that gentlier on the spirit lies,
Than *tired* eyelids upon *tired* eyes.
—Tennyson : The Lotos-Eaters

The eyelids and eyes are not 'tired', but the person whose eyelids fall upon his eyes is tired.

19. An *anxious* morning slowly dawned.—Reynolds.
The morning cannot be anxious ; it is the men who faced the morning that were anxious.

20. Handkerchiefs were pulled out, smelling bottles were handed round and *hysterical* sobs and screams were heard.
—Macaulay : The Impeachment of Warren Hastings

Here the epithet 'hysterical' is transferred from women to 'sobs and screams'.

Similar other examples of Hypallage are such phrases and expressions as—

An *unlucky* hour, a *happy* thought, a *walking* stick, a *mortal* wound, a virtuous indignation, a *sorrowful* night, an unkind remark, a *foolish* observation, a sour look, a *joyful* news, a *pompous* man etc.

Note *that like Metaphor, Transferred Epithet or Hypallage is also a figure of substitution, but there is some difference between them.* While in Metaphor a comparison is implied between two different things, in Hypallage no comparison is suggested.

Hypallage also comes nearer to *Personification.* We shall show how it differs from Personification in the Chapter on Figures based on Imagination. (Chapter vi)

(lv) ALLUSION

This is a figure in which we indirectly refer briefly or explicitly to a person or place or event of the past or to another literary work or passage, as—

1. Brightness falls from the air,
   Queens have died young and fair,
   Dust hath closed Helen's eye.
   —Thomas Nash : Litany in Time of Plague

There is an *explicit allusion to Helen of Troy* here.

2. Hence loathed Melancholy
   Of *Cerberus* and blackest midnight born.
   —Milton : L'Allegro

There is an *explicit allusion to the three-headed watch-dog, Cerberus which guarded the entrance of hell.*

3. Or like stout *Cortez* when with eagle eyes
   He stared at the Pacific—and all his men
   Looked at each other with a wild surmise—
   Silent, upon a peak in *Darien.*
   —Keats : On First Looking into Chapman's Homer

In the above lines there are allusions to Hermando Cortez, the Spanish soldier and conqueror of Mexico, who discovered the Pacific Ocean and also to Darien which is the old name of the Isthmus (যোজক) of Panama. Keats's statement regarding Cortez is incorrect here for it was Balboa and not Cortez, who discovered the Pacific Ocean.

4. Now we clap
   Our hands and cry "*Eureka*", it is clear.—Byron

There is an allusion to the word *Eureka* which means 'I have found'. It was an exclamation supposedly uttered by the Greek scientist, Archimedes when he discovered a way to determine the purity of gold of Hiero's crown by applying the principle of specific gravity.

5. Fly hence, our contact fear !
Still fly, plunge deeper in the bowering wood !
Averse, as *Dido* did with gesture stern
From *her false friend's* approach in Hades turn.
—Matthew Arnold : The Scholar Gipsy

There is allusion to Dido, a daughter of a king of Tyre, who after the murder of her husband fled to Libya where she founded Carthage. She fell in love with Aeneas, the famous Trojan hero when he was ship-wrecked on the coast of her kingdom. After living with her for some time he left Carthage and Dido in disappointment threw herself on the pyre. There is also allusion in the expression 'her false friend' who was none but Aeneas who turned down all her requests and importunities and left her.

6. The chair she sat in, like a burnished throne,
Glowed on the marble.—T. S. Eliot : The Waste Land.

While describing a modern woman at her dressing table, Eliot here indirectly makes an ironic allusion to *Antony and Cleopatra* in which Shakespeare describes the barge of Cleopatra :

The barge she sat in, like a burnished throne,
Burn'd on the water. (Act II, Scene ii).
Eliot thus echoes Shakespeare.

7. Similarly we may also quote from Byron a few lines which remind us of Shakespeare's famous lines in *Julius Caesar*.
There is a tide in the affairs of women,
Which, taken at the flood, leads—God knows where.
—Byron : Don Juan

There is an ironic allusion to Brutus's famous words in Shakespeare's Julius Caesar :

There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune.
—Shakespeare : Julius Caesar (Act IV, scene iii, ll. 219—220)

How to Explain Transferred Epithet, Metonymy and Synecdoche :

1. On some *found breast* the parting *soul* relies,
Some *pious* drops the *closing eye* requires.—Gray : Elegy

There are *two figures of speech* in the above extract : *Transferred Epithet or Hypallage* and *Synecdoche*.

Pious drop : This is an example of Transferred Epithet, because here the epithet 'pious' which properly belong to the man who is shedding tears has been transferred from the man to the drops of tears he sheds. Really speaking it is the man who is pious. The drops of tears he sheds cannot be 'pious'.

Fond breast, parting soul and *closing eye*

The figure of speech used in each of the italicized expressions is Synecdoche because here 'fond breast', 'parting soul' and 'closing eye' which are parts have been used for the whole namely dear friend, the departing man and the dying man respectively.

2. I found the religion of my country in its *musical genius* and its irreligion in its *churches* and *drawing rooms*.

—Shaw : In the Days of My Youth

The figures of speech used in the above extract are Synecdoche and Metonymy.

Musical genius : This is an example of Synecdoche because here musical genius (an abstract idea) stands for the concrete, 'talented musicians'.

Churches and drawing rooms : This is an example of Metonymy because here 'churches' and 'drawing rooms' which are containers stand for the contained namely 'the priests' and 'the aristocrats' respectively.

3. A lackey presents an *obsequious* cup of coffee.

This is an example of Hypallage or Transferred Epithet because here the epithet 'obsequious' (showing excessive respect) which properly belongs to 'lackey' (valet) has been transferred from him to 'cup of coffee' which he presents to his master. Really speeking the cup of coffee is not obsequious ; it is the lackey who is obsequious.

4. .....altar, sword and pen,
Fireside, the heroic wealth of hall and bower
Have forfeited their ancient English dower
Of inward happiness.—Wordsworth : London, 1802

The figure of speech used here is Metonymy because here *altar, sword* and *pen* stand for *clergymen, soldiers* and *poets* respectively (instrument for agent).

Fireside : This is also an example of Metonymy because *fireside* which is the symbol of happy domestic life stands for *men living a happy domestic life*.

Hall and bower : This is also an instance of Metonymy because here *hall* and *bower* stand respectively for *English lords and ladies* (container for things contained).

Heroic Wealth : This is an example of Hypallage because 'wealth' that is, courage and chivalry of the English lords and ladies, cannot be 'heroic' ; it is the lords and ladies who are 'heroic'.

5. There was a sound of revelry by night,
And Belgium's capital had gathered then
Her *beauty* and her *chivalry*, and bright
The lamps shone over fair women and brave men ;
A thousand *hearts* beat happily ; and when
Music arose with its **voluptuous** swell,
Soft eyes looked love to *eyes* which spake again,
And all went merry as a marriage bell.

—Byron : Waterloo

Her beauty and her chivalry :

This is an example of Synecdoche because here *beauty*, an abstract idea stands for *beautiful, aristocratic young women* of Brussels, the capital of Belgium and *chivalry*, also an abstract idea stands for the concrete—*brave and gallant young men* of Brussels.

Hearts : This is also an example of Synecdoche because here 'hearts' stand for men (part for the whole).

Voluptuous swell : The figure of speech used here is Transferred Epithet because the epithet *voluptuous* has been transferred from the hearers of the swell, that is, alternate rise and fall in music to 'swell', that is, music. Really speaking, music is not 'voluptuous' but the hearers who have voluptuous (sensuous and amorous) feelings on hearing music.

Soft eyes looked love to *eyes* :

This is an example of Synecdoche because here 'soft eyes' means *amorous looking women* (part for the whole) and 'eyes' means 'young men' (part for the whole). The whole expression means that young women expressed amorous feelings which were reciprocated by young men.

The last line is an example of *Simile*.

6. The earth is covered thick with other *clay*.

—Byron : Waterloo

This is an instance of Synecdoche because here 'other clay' means *human corpses*, that is, the dead bodies of soldiers (Material for things made).

7. And thou, fair *Freedom*, taught alike to feel
The rabble's rage and *tyrant's angry steel*.
—Goldsmith : The Traveller

There are three figures of speech in the above extract : Apostrophe, Transferred Epithet and Synecdoche.

Freedom, an abstract idea has been addressed here as a living being and so, it is an example of Apostrophe. This figure has been discussed in Chapter VI.

Tyrant's angry steel : The figure of speech used here is Transferred Epithet because the epithet *angry* which properly belongs to the *tyrant* has been transferred to his *steel*, that is, sword. Really speaking, the sword cannot be angry ; it is the tyrant who is angry.

Steel again is a case of Synecdoche because here *steel* means *sword*. Steel is the material of which sword is made (material for the thing made).

There is still another figure of speech in the above lines, namely Alliteration which is discussed in details in Chapter VIII.

8. And *drowsy* tinklings lull the distant *folds*. —Gray : Elegy

There are two figures of speech : Transferred Epithet and Metonymy.

Tinklings are not *drowsy* but the *sheep* round whose necks bells producing tinkling sound are tied are drowsy. So, it is a case of Transferred Epithet. Here the adjective 'drowsy' which properly belongs to the sheep is transferred to tinklings of bells round their necks.

Folds : It is an example of Metonymy because here the word 'folds' stands for the sheep lying in the folds (container for things contained).

9. That time is past
And all its aching joys are now no more,
And all its *dizzy raptures*. —Wordsworth : Tintern Abbey

The figure of speech used here is Transferred Epithet because here the epithet 'dizzy' which properly belongs to the 'poet' has been transferred to his 'raptures'. It is the ecstatic feelings that make the poet feel dizzy.

10. Therefore am I still
A lover of the meadows, and the woods,
And mountains ; and of all that we behold
From this green earth ; of all the mighty world
Of *eye* and *ear*

This is an instance of the figure of Synecdoche because here the words 'eye' and 'ear' stand for 'sights' and 'sounds' which are enjoyed by 'eye' and 'ear' respectively. This world of 'eye' and 'ear' means the world full of sweet sights and sounds enjoyed by the 'eye' and 'ear' that is, visible and audible world. (concrete for the abstract)

11. ..... dames of ancient days
Have led their children through the *mirthful maze.*
Goldsmith : The Traveller

The figure of speech used here is Transferred Epithet because here the epithet 'mirthful' which properly belongs to the dames (ladies) is transferred to 'maze', that is, the intricate circle of dance through which the ladies led their children. Really speaking the 'maze' or circle could not be mirthful ; it is the ladies who took part in the dance that were mirthful (gay) and in high spirits.

CHAPTER V

FIGURES BASED ON CONTRAST OR DIFFERENCE

There are some figures of speech which have the common characteristic of contrast or difference. They are as follows :

(i) Antithesis
(ii) Oxymoron
(iii) Epigram
(iv) Paradox
(v) Climax
(vi) Anti-climax or Bathos
(vii) The condensed Sentence

(i) ANTITHESIS

It is a GK word composed of *anti* which means *against* and *tithenai* which means *to place*. So its derivative meaning is 'placing of contrasted words against each other.'

In this figure one word or idea is set against another word or idea opposite to it in a balanced form in order to make the contrast emphatic.

In the words of Nesfield, Antithesis "consists in an explicit statement of an implied contrast." That is to say, its main purpose is to emphasise ideas by placing them side by side in clear, direct contrast. Thus in the statement : He is the *master* and not the *slave* of his speech', the word 'master' conveys the idea implied in 'not the slave'. The expression 'not the slave of his speech' seems to be unnecessary and yet it is used to emphasise the idea that he has complete control over his speech. Antithesis as a figure of speech is, therefore, used to emphasise the difference between two contrasted words or ideas. This may consist of a single sentence, or a pair of words or phrases in a sentence. The Book of Proverbs is full of Antitheses. Let us examine the following examples :

1. Man *proposes*, God *disposes*.
2. *United* we stand, *divided* we fall.
3. A bird in *hand* is worth two in the *bush*.
4. To *err* is human, to *forgive* divine.
5. He is *willing* to *wound*, and yet *afraid* to *strike*.

—Alexander Pope : Epistle to Dr Arbuthnot

6. God made the *country*, man made the *town*.—Cowper
7. *Youth* is full of *pleasure*, *age* is full of *care*.
8. *Speech* is *silvern*, but *silence* is *golden*.
9. Man is a *hater* of truth, a *lover* of fiction.—Landor
10. The *prodigal* robs his *heirs*, the *miser* robs *himself*.
11. Not that I loved Caesar *less*, but that I loved Rome *more*.
—Shakespeare : Julius Caesar
12. He works *his work*, I *mine*.—Tennyson : Ulysses
13. To *rust* unburnished, not to *shine* in use.
—Tennyson : Ulysses
14. *Many* are called, but *few* are chosen.
15. *Marriage* has many *pains*, but *celibacy* has no *pleasures*.
—Samuel Johnson : Rasselas, Chap. 26
16. Men's *evil manners* live in *brass* :
Their *virtues* we write *in water*.—Shakespeare : Henry VIII
17. Give *every man* thine *ear*, but *few* thy *voice* ;
Take each man's censure, but *reserve thy judgement*.
—Shakespeare
18. A *friend* should bear his *friend's infirmities*,
But Brutus *makes mine greater than they are*.
—Shakespeare : Julius Caesar
19. He *can bribe*, but he *cannot seduce* ; he can *buy* but he cannot *gain* ; he can *lie*, but he cannot *deceive*. —Nesfield
20. Resolved to win, he meditates the way,
By force to ravish, or *by fraud betray*.
—Pope : The Rape of the Lock
21. A *friend* exaggerates his friend's *virtues*, an *enemy* his *crime*.
22. The *evil* that men do *lives after them* ;
The *good* is oft *interred with their bones*.
—Shakespeare : Julius Caesar
23. He looks like *a great man, not like a bad man*.
24. *Charms strike the sight*, but *merit wins the soul*.
—Pope : The Rape of the Lock.
25. The *spirit* indeed is willing, but the *flesh* is weak.
—St Matthew.
26. Better *to reign in hell* than *serve in heaven* :
—Milton : Paradise Lost

27. *Reading furnishes the mind only with materials of knowledge, it is thinking that makes what we read ours.*

28. Art is *long*, life is *short*.

29. Talent is power, tact is *skill* ; talent knows what to do, tact knows how to do it.

30. I come *to bury* Caesar, *not to praise* him.
—Shakespeare : Julius Caesar

31. The worst that can happen to you is *to break stones*, not *to be broken by them.* —Ruskin

32. On one side stands *modesty*, on the other *deceit*.

33. The needy *sell* it and the rich men *buy*.

34. Between fame and true honour there is a good deal of difference ; the former is a blind and *loud applause*, the latter is a *silent homage*.

35. "*Young men think old men fools* and *old men know young men to be so.*"

36. The Puritans hated bear-baiting, not because it gave *pain* to the bear, but because it gave *pleasure* to the spectators.
—Macaulay : Hist. of England

37. "Thou shalt *wax*, and he shall *dwindle*."

38. Language *is for the ear, not for the eye.*
—Henderson : Articulation

39. For *evil news rides post*,
While *good news baits.* —Milton : Samson Agonistes

40. Love *sought* is good, but given *unsought* is better.
—Shakespeare : Twelfth Night

41. Laws grind the poor, and rich men rule the law.
—Goldsmith : The Traveller

42. While addressing the River Thames the poet uses *Antitheses* in the two halves of a single line :
Though *deep*, *yet clear* ; though *gentle*, yet *not dull* : strong without rage, without ovrflowing full.
—John Denham : Cooper's Hill

43. Mark again how Pope, the greatest master of rhetorical possibilities uses Antithesis in the following couplets :
See how the world its veterans rewards !

A youth of frolics, an old age of cards :
Fair to no purpose, artful to no end,
Young without lovers, old without a friend.
—Alexander Pope : Of the Characters of Women

44. *Patience is bitter* but *its fruit is sweet.* —Proverb
45. We have *scotched* the snake, *not killed* it.
—Shakespeare : Macbeth
46. *I change* but *I cannot die.* —Shelley : The Cloud
47. *Crafty men contemn studies, simple men admire them.*
—Bacon : Of Studies
48. Read not *to contradict and confute* but *to weigh and consider.*
—Bacon : Of Studies
49. Thus I *entered* and thus I *go.* —Browning : The Patriot
50. Thus *bad* begins, and *worse* remains behind.
—Shakespeare : Hamlet
51. And *love* the offender, yet *detest* the offence. —Pope
52. I had rather have a fool *to make me merry* than experence *to make me sad.* —Shakespeare : As you Like It
53. *For he who fights and runs away ;*
May live to fight another day ;
But *he who is in battle slain*
Can never rise to fight again. —Goldsmith
54. *Heard melodies* are sweet, *those unheard* are sweeter.
—Keats : Ode on a Grecian Urn
55. *Words are men's daughters,* but *god's sons are things.*
—Johnson
56. I do not give you to posterity *as a pattern to imitate,* but *an example to deter.* —Junius
57. He *raisd a mortal to the skies,*
She *drew an angel down.* —Dryden
58. Love is the *business of the idle* and *the idleness of the busy :*
—Rienzi
59. It does not occur to them that books are written *to give delight* and *not to afford oppotunities for a dusty snobbism.*
—Bertrand Russell : The Road to Happiness
60. It is better *to dwell in a corner of the house-top* than *with a brawling woman in a wide house.* —Proverb
61. Spare the rod, spoil the child. —Proverb

62. Better is a dinner of herbs where love is, than a stalled ox and hatred therewith. —Proverb
63. He *followed the letter*, but *not the spirit of the law*.
64. The more pity, that fools may not speak wisely what wise men do foolishly. —Shakespeare : As You Like It. I. ii.
The Antithesis between the 'wisdom of the fool' and 'the folly of the wise' is clearly brought out here.

(ii) OXYMORON

It is a figure of speech in which *two opposite or contradictory words* or *terms* or *ideas* are conjoined (combined) so as to give point to the statement or expression and enhance the effect ; as—*sweet sorrow*, *thunderous silence*, *lawless law*, *carefully careless*, *regularly irregular*, *cruel kindness*, a *pleasing fear*, an *open secret*, an *Epicurean pessimist*, *sweetly sad*, *pleasing anxiety*, a *living death*, a *pious fraud*, a *silent rebuke*, *white lie*, *pleasing pains*, *loving hate* etc.

A few more examples are given below :

1. Thus *idly busy* rolls their world away.
—Goldsmith : The Traveller
2. His honour rooted in dishonour stood,
And *faith unfaithful* kept him *falsely true*. —Tennyson
3. Whose dread command is *lawless law*. —Byron
4. I could have been
A traitor then, *a glorious, happy traitor*.
—Dryden : All For Love
5. He is the *wisest learned fool* in Christendom.
6. *Hasten slowly*.
7. The *bookful blockhead*, ignorantly read,
With loads of learned lumber in his head.
—Pope : An Essay on Criticism
8. Thou *pure impiety* and *impious purity* !
—Shakespeare : Much Ado About Nothing.
9. She accepted it as the *kind cruelty* of surgeon's knife.
10. The *pleasing punishment* that women bear.
—Shakespeare : The Comedy of Errors
11. Ambition first sprung from your bless'd abodes ;
The *glorious fault* of angels and of gods.
—Pope : Elegy to the Memory of an Unfortunate Lady

12. This *pleasing anxious* being e'er resigned.—Gray : Elegy
13. Such *harmonious madness*
From my lips would flow,
The world should listen then, as I am listening now.
—Shelley : To a Skylark
14. A *privacy of glorious light* is thine.
—Wordsworth : To the Skylark
15. Yet from those flames
No light, but rather *darkness visible*
Served only to discover sights of woe.
—Milton : Paradise Lost
16. With *wanton heed*, and *giddy cunning*,
The melting voice through mazes running.
—Milton : L'Allegro
17. So innocent-arch, so *cunningly simple*.
18. Forgiveness is the *noblest revenge*.
19. So loathed the *bright dishonour* of his love. —Tennyson
20. If the freshening sea
Made them a terror—it was a *pleasing fear*. —Byron
21. That some police men take bribes is an *open secret*.
22. He is an image of *living death*.
23. A critic recently described me as having 'a *kindly dislike* of my fellow creatures'. —Shaw : In the Days of my Youth
24. He lived a life of *active idleness*.
25. By merit raised to that *bad eminence*. —Milton
26. Great wits will sometimes *gloriously offend*. —Pope
27. And that's what all the *blessed evil's* for. —Browning.
28. And that's the *noblest frailty* of the mind.
—*Dryden* : *Indian Emperor*

(ii) EPIGRAM

Originally it meant, in Greek, an inscription, but gradually it came to mean *a short, witty, pointed saying often antithetical*. Prof. Bain defines Epigram as "an apparent contradiction in language which by eausing a temporary shock rouses our attention to some important meaning underneath." That is to say, an Epigram involves a contradiction which however, is only apparent and not real. To a superficial reader, an Epigram may appear to be

meaningless, but if he thinks a little over it he is sure to find a deeper meaning underlying it. Let us take an example :

1. In the midst of *life* we are in *death.*

The sentence at first arrests attention and excites surprise, for we cannot be dead when we are alive. But the contradiction fades away if we reflect a little upon it and find out its inner meaning. This means that though we are alive, we have no joy of life.

Most proverbs are Epigrams. Examples of prose Epigrams are found in plenty in the essays of Francis Bacon and the stories and plays of Oscar Wilde.

Some examples are given below :

1. *Facts* are a very inferior form of *fiction.* —Virginia Woolf
   To call facts fiction seems absurd and this absurdity makes us alert and then we think a little over it and understand its real meaning.
2. Our *antagonist* is our *helper.* —Burke
   There is an apparent contradiction in the statement. How can an antagonist (enemy) be our helper or friend ? But if we think a little over it, we find its inner meaning. It means that by pointing out our drawbacks our enemy helps us to rectify them and thus he indirectly acts as a friend.
3. *Speech* was given to man to *conceal his thoughts.* —Voltaire
4. *Sweet* are the *uses of adversity.*
   —Shakespeare : As You Like It
5. Cowards *die many times* before their *death.*
   —Shakespeare : Julius Caesar
6. This is the true *beginning* of our *end.*
   —Shakespeare : A Midsummer Night's Dream
7. I must be *cruel* only to be *kind* :
   Thus bad begins, and worse remains behind.
   —Shakespeare : Hamlet
8. He makes no *friend* who never made a *foe.*
9. They *never taste* who *always drink,*
   They *always talk* who *never think.*
10. If you have *nothing to say, say it.*
11. *Failures* are pillars of *success.* —Proverb

12. They also *serve* who only *stand and wait.*
—Milton : On his Blindness
13. Sweet bird, that shunn'st the noise of folly,
Most musical, most melancholy ! —Milton : Il Penseroso
14. *Peace* hath her victories no less renowned than *war.*
—Milton : To Cromwell
15. We *fall* to *rise*, are *baffled* to *fight better, sleep* to *wake.*
16. A book may be *amusing* with *numerous errors*, or it may be *very dull without a single absurdity.* —Goldsmith
17. *Fools rush in* where *angels fear to tread.*
—Pope : An Essay on Crticism
18. *Art lies* in *concealing art.* —Proverb
19. The *child* is *father* of the man.
—Wordsworth : My Heart Leaps up
20. The paths of *glory* lead but to the *grave.* —Gray : Elegy
21. The *greatest of faults* is to be *conscious of none.* —Carlyle
22. Our *sincerest laughter*
With some pain is fraught.—Shelley : To a Skylark
23. Our *sweetest songs* are those that tell of *saddest thought*
—Shelley : To a Skylark
24. There is a *pleasure* in poetic *pains*
Which only poets know. —Cowper
25. Swans sing before they die—'twere no bad thing
Should certain people *die* before they *sing* !—Coleridge
26. The *fool* doth think he is *wise*, but the *wise man* knows himself to be *a fool.*
27. She that *liveth* in pleasure is *dead* while she *lives.*
28. Beware the *fury* of a *patient man.*—Dryden
29. *Silence* is sometimes more *eloquent* than words.
30. Natural beauty when *unadorned* is *adorned the most*
—Thomson
31. The *busiest man* has the *amplest leisure* —Gladstone
32. To be *prepared for war* is one of the most effective means of *preserving peace.*—Washington
33. He is *all fault* who hath *no fault* at all. —Tennyson
34. No man *teaches well* who *wants to teach.* —Ruskin
35. Affected *simplicity* is refined *artfulness.* —Proverb

36. The more a man *loves*, the more he *suffers*.
—Amiel's Journal

37. Love is a *secondary passion* in those who *love most*, a *primary* in those who *love least* —Landor

38. To *possess* the world we must *renounce* it. —Ernest Renam

39. *Experience* is the name everyone gives to his *mistakes*.

40. I am become a name. —Tennyson : Ulysses

This means that I am on everybody's lips, that is, I have become famous.

41. A *favourite* has *no friend*.

42. Fame is the spur that the clear spirit doth rsise
(That last *infirmity* of *noble minds*)
To scorn delights and live laborious days. —Milton

43. And all men *kill the thing they love*
By all let this be heard,
Some *do it with a bitter look*
Some with a flattering word. —Oscar Wilde

44. 'Tis all thy *business*, *business* how to *shun*. —Pope

45. He who lives *without folly* is *not so wise* as he imagines.
—Proverb

46. Heaven most *chastises those whom most He likes*. —Pomfret

47. *Most pleased* when *most uneasy*.
—Wordsworth : To the Daisy

48. *Defend me from my friends* ; I can defend myself from my enemies. —Villars

49. *Bless the hand that gave the blow*. —Dryden

50. *Pains of love be sweeter far*
Than all other pleasures are. —Dryden

51. Tender *mercies* of the *wicked* are *cruel*. —Old Testament

52. In that sweet mood when *pleasant thought*
Bring sad thought to the mind.
—Wordsworth : Lines Written in Early Spring

53. Every *white will have its black*,
And every *sweet its sour*. —Anonymous

54. The *more haste*, the *less speed*.

55. *Excess of ceremony* shows *want of breeding*.

56. *Language* is the art of *concealing thought*.

57. The seraph Abdiel, faithful found,
Among the faithless, faithful only he.
—Milton : Paradise Lost, V.

58. The *ballot* is stronger than the *bullet.* —Abraham Lincoln

59. And each *half lives a hundred different lives.*
—Matthew Arnold : The Scholar Gipsy

60. Power tends to corrupt, and absolute power corrupts absolulety. *Great men are almost always bad men.* —Lord Acton

61. *O dark, dark, dark, amid the blaze of noon*
Irrecoverably dark, total eclipse.

62. A man of *pleasure* is a man of *pains.* —Young

(iv) PARADOX

A paradox is a statement which, on its face, seems to be contradictory, unbelievable or absurd, yet it turns out to have a valid meaning. Some people do not recognise it as a figure of speech at all. Prof. Baine, however, identifies it with Epigram. Paradox is really *epigrammatic* in form and implies a strong contradiction. It impels people to think about something afresh and was much used by G. K. Chesterton for this purpose.

Examples :

1. *Good books* can tell us the mind of one man,
bad books can tell us the *mind of many men.*
—Chesterton : Heretics

2. *Truth* makes the greatest *libel.*
—Hazlitt : On wit and humour

3. Nothing is so much *to be feared* as *fear.* —Thoreau

4. *Atheism* may comparatively be *popular with God* Himself.
—Thoreau

5. One short sleep past, *we wake eternally*
And death shall be no more ; *Death* thou shalt *die.*
—Donne : Death, Be not Proud

6. *Dark* with *excessive bright* thy skirts appear.
Milton : Paradise Lost, Book III

7. In some case the *strength* of a kingdom doth consist in the *weakness* of it.—Fuller.

8. A *libel* may be the *more a libel for being true.* —Coleridge

9. A *favourite* has no *friend.*
10. He who is *loved by all* is *loved by none.*
11. It is sometimes said that *philosophers* are *fools.*
12. One who tries to please *all* pleases *none.*
13. But we *loved with a love* that was *more than love.*

—Edgar Allan Poe : Annabel Lee

14. Lovers' *quarrels* are the *renewal of love.* —Terence
15. *Light, seeking* light, doth *light of light beguile.*

—Shakespeare : Love's Labour's Lost.

16. What should they know of England
    Who only England know ? —Kipling

Difference between Antithesis and Epigram :

Though Epigram is closely allied to Antithesis there is some essential difference between the two. While in *Antithesis* two *contrasted words* or *expressions* or *ideas* are placed *side by side in a balanced form for the sake of emphasis,* Epigram couples words which apparently contradict each other. Secondly, the language of Antithesis is clear and *self-explanatory* but the language of Epigram is remarkable for its *brevity* and, *hidden meaning.* Lastly, while the contradiction in Antithesis is *real,* the contradiction in Epigram is *apparent and not real.*

Example :

1. Though very rich, he lives *like a pauper* and *not like a prince.* —Antithesis
2. He *had his jest,* and *they had his estate.* —Antithesis.
3. She (dear she) might take some pleasure of my *pain.*

—Sidney : Loving in Truth—Epigram

4. My only *love* sprung from my only *hate.* —Epigram

—Shakespeare : Romeo and Juliet.

Difference between Oxymoron & Epigram

Though both Oxymoron and Epigram imply contradiction in language and are short pointed sayings which on their surface seem to convey no meaning, there is, however, some difference between the two. While in Oxymoron, the seemingly contradictory words are in juxtaposition, in Epigram the words that apparently contradict each other are set forth at a distance. Oxymoron is in fact an extreme form of Epigram.

Examples :

1. *Fears* of the *brave*, and *follies* of the *wise*. [*Epigram*]
—Dr. Johnson
2. The commons, faithful to their system, remained in a wise and *masterly inactivity*. [Oxymoron] —Mackintosh
3. Marlborough's services had been so *splendid* that they were *no longer necessary*. [Epigram] —Macaulay
4. So loathed the *bright dishonour* of his love. [Oxymoron]
—Tennyson.
5. *Beautiful tyrant* ! *fiend angelical* !
Shakespeare : Romeo and Juliet.

In example 1, the seemingly contradictory words : *Fears* of the *brave*, *follies of the wise* are little away from each other while in example 2, the two apparently contradictory words *masterly inactivity* are placed in juxtaposition with no other word in between them. Hence example 1 is an *Epigram* and example 2 is an *Oxymoron*. On the same ground example 3 is an Epigram and example 4 is an Oxymoron.

(v) CLIMAX : The word is an adaptation of the GK word *Klimax* which means a *ladder*. It is a figure in which a series of words, ideas, images or sentiments are arranged in an ascending order of importance so that the most forceful comes last of all.

Examples :

1. It is *an outrage to bind* a Roman citizen ; *to scourge* him is an *atrocious crime* ; *to put him to death* is almost a *parricide* ; but *to crucify* him, what shall I call it ?
2. That *consolation*, that *joy*, that *triumph* was afforded him.
—Southey
3. A heart to *resolve*, a head to *contrive* and a hand to *execute*.
—Gibbon : Decline and Fall of the Roman Empire
4. A perfect woman, nobly planned,
To *warm*, to *comfort* and *command*. —Wordsworth
5. *Simple*, *erect*, *severe*, *austere*, *sublime*.
6. What is become of my *rare jewels*, my *rich array*, my *sumptuous fare*, my *waiting servants*, my *many friends* and all my *vain pleasures* ? —Thomas of Reading (anonymous)

7. To *strive*, to *seek*, to *find* and *not to yield*.
—Tennyson : Ulysses

8. I *came*, I *saw*, I *conquered*. (Veni, vidi, vici.)
—Julius Caesar

9. All that most *maddens* and *torments* ; all that *stirs up* the lees of things ; *all truth with malice in it* ; all that *cracks the sinews and cakes the brain* were visibly personified and made practically assailable in Moby Dick.
—Melville, H. : Moby Dick

10. *Black* it stood as Night, *fierce* as ten Furies, *terrible* as Hell.
—Milton

11. What a piece of work is man ! How *noble* in reason, how *infinite* in faculty, how like *an angel* in action and how like *a god* in apprehension ! —Shakespeare : Hamlet

12. How has *expectation* darkened into *anxiety*, *anxiety* into *dread*, and *dread* into *despair* ! —Irving

13. No sooner *met*, but they *looked* ; no sooner *looked*, but they *loved* ; no sooner *loved*, but they *sighed* ; no sooner *sighed* but they *asked* one another the reason ; no sooner *knew* the reason but they *sought* the remedy.
—Shakespeare : As You Like It, V. ii

14. As Caesar loved me, I *weep* for him ; as he was fortunate, I *rejoice* at it ; as he was valiant I *honour* him ; but as he was ambitious, I *slew* him. —Shakespeare : Julius Caesar

15. We *dream* alone, we *suffer* alone, we *die* alone. —Amiel

16. It is a melancholy of mine own, *compounded of many simples, extracted from many objects* and, indeed, *the sundry contemplation of my travels*. —Shakespeare : As You Like It

17. We mutually pledge to each other our *lives*, our *fortunes*, and our sacred *honour*. —Jefferson.

18. It is indeed, a tax of *sophistry*, a tax of *pedantry*, a tax of *disputation*, a tax of *war and rebellion*, a tax for anything but benefit to imposer or satisfaction to the subjects.
—Burke

19. We *grieved*, we *sighed*, and we *wept*.

20. There are *tears for his love, joy for his fortune, honour for his valour* but *death for his ambition*.
—Shakespeare : Julius Caesar

21. But now I am *cabined, cribbed, confined, bound* in
To saucy doubts and fears. —Shakespeare : Macbeth

22. My *conscience hath a thousand several tongues,*
And *every tongue brings in a several tale,*
And *every tale condemns me for a villain.*
—Shakespeare : Richard III

23. *Handkerchiefs were pulled out, smelling bottles were handed round, hysterical sobs and screams were heard.*
—Macaulay : The Impeachment of Warren Hastings

24. Some books are to be *tasted,* others to be *swallowed,* and some few to be *chewed and digested.* —Bacon : Of Studies

25. *Reading maketh a full man, conference a ready man,* and *writing an exact man.* —Bacon : Of Studies

26. Fare well, Monsieur Traveller : look you *lisp and wear strange suits, disable all the benefits of your own country ; be out of love with your nativity,* and *almost chide God for making you the countenance you are ;*
Or, I will scarce think you have swum in a gondola.
—Shakespeare : As You Like It

27. You may be rich and admired, but if you have no *friends,* no *interests,* no *spontaneous useless pleasures,* you will be miserable.—Bertrand Russell : The Road to Happiness

28. He had no *inheritance,* no *profession,* no *skill,* no *qualification* of any sort for any definite social function.
—Shaw : In the Days of My Youth

29. A well-fed lion has no *sect,* no *party,* no *class,* no *nation,* no *ideals.* —Shaw

30. If you *pray,* you will *believe* ; if you *believe,* you will *love* ; and if you *love,* you will *serve.* —Mother Teresa

31. The *port is near, the bells I hear, the people all exulting.*
—Whitman

32. He *smiled,* he *laughed,* he *roared.*

33. Hate was for him a *virtue,* vengeance a *duty,* pardon an *infamy.* —Herbert Fisher : Napoleon's Early Life

34. To gossip is a *fault,* to libel, a *crime* ; to slander, a *sin.*

35. Fall dark curtain upon his *pageant,* his *crime,* his *grief,* his *awful tragedy.*

36. A *speck*, a *mist*, a *shape*, I wist !
And still it neared and neared.
—Coleridge : The Ancient Mariner

37. And thou who didst the stars and sun beams know,
Self-schooled, self-scanned, self-honoured, self-secure,
Didst tread on earth unguessed at.
—Matthew Arnold : Shakespeare

38. Be not afraid of greatness : some men *are born great*, some *achieve greatness* and *some have greatness thrust upon them.*
—Shakespeare : Twelfth Night.

39. And, doubly dying, shall go down
To the vile dust, from whence he sprung,
Unwept, unhonoured, and *unsung*.
—Scott : Breathes there the Man with Soul so Dead

40. It was not *anger*, not *surprise*, nor *disapproval*, nor *horror*, nor *any of the sentiments that she had been prepared for.*
—O. Henry : The Gift of the Magi

41. I have *fought a good fight*,
I have *finished my course*,
I have *kept the faith.*—The New Testament

42. Fire in each eye and papers in each hand,
They *rave, recite* and *madden* round the land. —Pope

43. It's a *damned, long, dark, boggy, dirty, dangerous* way.
—Goldsmith

(vi) ANTI-CLIMAX or BATHOS

Anti-climax is the opposite to climax. It is an equivalent of Bathos which is a GK word meaning "depth".

This figure consists in arranging words, ideas or phrases in a descending order of importance so that the very last item is less important than those that have gone before. This often serves to excite a sense of the ludicrous. That is to say, in this figure there is a sudden descent from the dignified or important in thought to the commonplace or trivial, very often for humorous effect ; as—

1. And thou, Dalhousie, the great *god of war*,
Lieutenant-Colonel to the Earl of Mar. —Pope

2. Here, thou great Anna ! whom *three realms obey*,
Dost sometimes *counsel take—and sometimes tea.*
—Pope : The Rape of the Lock

3. When they talked of their Raphaels, Correggios, and stuff,
He shifted his *trumpet* and only took *snuff*.
—Goldsmith : Sir Joshua Reynolds

4. There mark what ills the scholar's life assail,—
Toil, *envy*, *want*, the *patron*, and the *jail*. —Dr. Johnson

5. If parts allure thee, think how Bacon shined,
The *wisest*, *brightest*, *meanest* of mankind !
—Pope : Epistle

6. No louder shrieks to pitying heaven are cast,
When *husbands*, or when *lap-dogs* breathe their last.
—Pope : The Rape of the Lock

7. Sooner let earth, sea, to chaos fall,
Men, *monkeys*, *lap-dogs*, *parrots*, perish all.
—Pope : The Rape of the Lock

8. A *man* so various that he seemed to be
Not one, but all mankind's epitome ;
Who in the course of one revolving moon,
Was *chemist*, *fiddler*, *statesman* and *buffoon*.
—Dryden : Absalom and Achitophel

9. "Because one person dropped a cigarette end, *three houses* were burned to the ground, a *collection of irreplaceable books and curios* was destroyed, four people lost their *lives* and Mrs. Robinson's *washing* was spoilt by the smoke."

10. Ye gods ! annihilate but space and time,
And make two lovers happy.

11. What female heart can *gold* despise ?
What cat's averse to *fish* ? —Gray

12. True Jedwood justice was dealt out to him. First came the *execution*, then the *investigation*, and last of all, the *accusation*. —Macaulay

13. She lost her *husband*, her *child*, her *purse* and her *pocket-handkerchief*.

14. *Poets* and *pigs* are not appreciated until they die.
—Italian Proverb

15. His life was *solitary*, *poor*, *nasty* and *brutish*.

16. How *loved*, how *honoured* once, how *nobly begot*,
A heap of dust alone remains of thee ;
'Tis all thou art, and all the proud shall be ! —Pope

17. *A better cavalier never mounted horse,*
Or *belng mounted,* ever *got down* again. —Byron : Don Juan
18. He lost his *wife,* his *home* and his *pet dog* at one fell swoop.
19. The soldier fights for *glory* and a *dollar* a day.

(vii) THE CONDENSED SENTENCE

This figure consists in bringing together in one sentence for intense comical effect *two incongruous,* that is, *two inconsistent and disagreeable ideas* each of which ordinarily requires a separate statement. This is used mostly in prose, often in trivial writings and not in any serious composition. Some examples of this figure are given below :

1. She *dropped a tear* and her *pocket handkerchief.* —Dickens
2. The musician *blew the pipe* and *his nose.*
3. The Russian grandees came to Elizabeth's court *dropping pearls* and *vermin.* —Macaulay
4. *Obliged by hunger* and the *request of friends* he set out to find a living.
5. I had fancied you were gone to *cultivate matrimony* and *your estate* in the country. —Goldsmith
6. He *wears a cross* on the bosom and *a sword* in hand.
7. Milton, having now tasted the honey of public employment, would not *return to hunger and philosophy.* —Johnson
8. She *sighed for love* and *a parrot.*
9. Among the tyrants who rebelled against the king there was none who *enjoyed a life of peace* or a natural *death.*

In each of the above examples two incongruous ideas have been brought together in one enumeration and they, therefore, produce a comic effect.

Difference between the Condensed Sentence and Zeugma

This is discussed in Chapter IX.

How to Explain Antithesis, Oxymoron, Epigram, Climax, Anti-climax etc :

1. *Nought's had, all's spent*
Where our desire is got without content,
'Tis safer to be that which we destroy
Than by destruction dwell in *doubtful joy*
—Shakespeare : Macbeth, Act III, sc II.

There are a number of figures of speech in the above extract which are as follows :

The first line : 'Nought's had, all's spent' is an example of Antithesis because here two contrasted ideas : 'Nothing is had' (obtained) and 'all is spent' are set against each other in a balanced form to render the contrast between the two more forcible.

The second line : 'Where our desire is got without content' contains two figures : *Metonymy* in 'desire' and *Epigram* in the whole line.

Here 'desire' means 'the object of desire', that is, the murder of Duncan (Act for the object of the act) and hence it is a case of Metonymy.

'The desire is got without content' : It is an example of Epigram because here is an apparent contradiction in language—how can one be discontented when one's desire is fulfilled ? There is however, a significant meaning under the apparent contradiction. This means that in spite of the fulfilment of desire the speaker (Lady Macbeth) is full of disillusion and despair because she has no peace of mind.

The third line. 'It is safer to be that which we destroy' is also an example of Epigram because how can a person feel safe by being one with the object he/she destroys ? There is thus a contradiction in the language which is, however, apparent and not real. This means that the speaker sighs for peace which the person (Duncan) whom they have destroyed (killed) enjoys now.

Doubtful joy : This is an example of Oxymoron, because here two contradictory words : 'doubtful joy' being in juxtaposition appear to be a contradiction in language. Here 'doubtful' means 'full of fear'. But how can joy be mixed with fear ? The inner meaning is that even after killing Duncan the speaker (Lady Macbeth) does not feel secure and happy ; her mind is filled with perilous joy mixed with a large dose of fear.

It is safer to be that……in doubtful joy.

The figure of speech used here is Antithesis because here two contrasted ideas : 'It is safer to be that which we destroy' and 'than by destruction dwell in doubtful joy' are set against each other in a balanced form to render the contrast between the two ideas more striking and forcible.

2. The only thing necessary is that the thing or the thought should be vividly *apprehended*, *enjoyed*, *felt* to be beautiful and *expressed* with *a certain gusto*.—Benson : The Art of the Essayist.

This is an instance of Climax because here the words : apprehended, enjoyed, felt and expressed (with a certain gusto) are arranged in an order of increasing importance.

3. The *devout* have *destroyed belief in Heaven* by emptying it of content, and so killing the desire for it.

—Clutton-Brock : What is Art ?

The figure of speech used here is Epigram because there is an apparent contradiction in the language of the statement. The devout, i.e., the highly religious or pious men do not destroy belief in heaven ; they rather strengthen it. But the statement expresses just the opposite. If, however, we think a little over it we see that there is no real contradiction in the statement. The devout very often think of Heaven as something abstract and not as something concrete and thus they create some confusion and doubt about the reality of Heaven in minds of others.

4. *Hate* was for him a *virtue, vengeance* a *duty*, pardon an infamy.—Herbert Fisher : Napoleon's Early Life.

There are two figures of speech here : Paradox and Climax.

There are contradictions in the expressions—*Hate was for him a virtue, vengeance a duty* and *pardon an infamy*, but the contradictions are apparent and not real. Hence, it is a case of Paradox. The statement means that he hated his enemies, never forgave a wrong and regarded taking revenge as a sacred duty.

The other figure of speech used here is Climax because some ideas are arranged in the sentence in an ascending order of importance.

5. Law grinds *the poor*, and *the rich men* rule the law.

—Goldsmith : The Traveller

The figure of speech used here is Antithesis because here the two contrasted ideas—'Law grinds the poor' and 'the rich men rule the law' are set against each other in a balanced form for the sake of emphasis. The idea that law oppresses the poor is here emphasised by the various privileges which the same law grants to the rich.

6. The king is dead, long live the king !

This is an example of Paradox, because it is a contradictory statement. How can a dead king live long ? But it applies not to an individual king but to the institution of kingship.

7. Such a mark of national respect was due to the *unsullied statesman*, to the *accomplished scholar*, to the *master of pure English eloquence*, to the *consummate painter* of life and manners.

The figure of speech used here is **Climax** because words like statesman, scholar, master of eloquence and painter are arranged in an order of importance so that the most impressive word 'painter' comes last of all. Evidently a literary artist is supposed to be a man most worthy of honour.

8. We eat the sun

This is an example of Paradox. A paradox, we know, is an extreme form of Epigram. The idea expressed in the sentence 'We eat the sun' strikes us as absurd and foolish. How can we eat the sun ? But if we think a little over it we see that everything that we eat is a product of the sun. Hence it can be figuratively said that we eat the sun.

9. He was remarkable for *commanding intelligence*, *perfect virtue*, and above all, *a snub nose*.

This is an instance of Anti-climax because the reference to a man's snub nose in the context of high admirable qualities and that being stated last makes the whole sentence comical.

10. Little we see in Nature that is ours ;
We have given our heart away, a *sordid boon*.
—Wordsworth : The World is too much with us

This is a notable use of **Oxymoron** because here two contradictory words are put together to suggest a striking truth. The pursuit of wealth and pleasure is considered as a 'boon', an advantage, but really it is a mean advantage because it makes us lose more in soul than what we gain in hand.

11. .....well pleased to recognize
In Nature and the language of the sense
The *anchor* of my purest thoughts, the *nurse*
The *guide*, the *guardian* of my heart and soul
Of all my moral being. —Wordsworth : Tintern Abbey

There are two figures of speech here : **Metaphor** and **Climax**.

At first the poet compares Nature to anchor. As an anchor keeps a ship fast to the sea bottom, so also Nature helps him to retain his purest thoughts. The comparison is, however, implied and not clearly stated. So it is a case of **Metaphor**.

The other figure of speech used here is Climax which consists in the arrangement of the words : anchor, nurse, guide and guardian in an ascending order of importance.

12. **Perplext in faith, but pure in deeds,**
At last he beat his music out.
There lives more faith in honest doubt,
Believe me, than in half the creeds.
—Tennyson : In Memoriam

The first line in the above extract is an example of Antithesis because here two contrasted ideas are set against each other in a balanced form for the sake of emphasis.

The third line is an example of Epigram because there is some contradiction in language, but the contradiction is apparent and not real. At first it seems absurd that there lives doubt in honest faith but a little reflection over it is sure to bring out its real meaning. This means that it is better to have sincere and honest doubt about a creed than to cherish half-hearted or casual faith in it.

13. And through the drifts the snowy chifts
Did send a *dismal sheen*.—Coleridge : The Ancient Mariner.

This is an example of **Oxymoron** because here two contradictory words are put together to suggest a striking meaning. Though *dismal* means gloomy and *sheen* means brightness, the expression 'dismal sheen' means pale whitish colour and not glittering whiteness.

14. The paths of glory lead but to the grave.
—Gray : Elegy

The figure of speech used here is **Epigram** because there is an apparent contradiction in language in the statement. The glory, we know, is immortal and so it cannot die. But here it means that glory which keeps a man's memory alive actually fades soon after his death. It is a vanity to think otherwise.

15. Our *sweetest songs* are those that tell of *saddest thoughts*.
—Shelley : To a skylark

This is an example of Epigram. Obviously there is a contradiction in language in the statement. How can a song which is very sweet be at the same time sad or painful ? But it is a fact that a song appeals to us most when it deals with sorrow and pain.

16. And is this Yarrow ? This the stream
Of which my Fancy cherished
So faithfully, a *waking dream* ?

—Wordsworth : Yarrow Visited

This is an example of **Oxymoron** because here two contradictory words being in juxtaposition appear to suggest an absurd proposition though they really convey an important meaning. Here 'a waking dream' means 'a vision or mental image'.

17. This man is freed from servile bonds
Of *hope to rise* or *fear to fall* ;
Lord of himself though not of lands ;
And *having nothing, yet hath all.*

—Wotton : Character of a Happy Life

The second line is an instance of Antithesis because here two contrasted ideas : 'hope to rise' and 'fear to fall' are set against each other in a balanced form for the sake of emphasis. The 4th line is an example of **Epigram**. The contradiction is obvious. How can a man have everything when he has nothing ? But the contradiction disappears if we think that a man who is lord of himself and who has no sense of want is really self-contented and as such, he has everything.

18. *The vulgar boil, the learned roast an egg.* —Pope

The figure of speech used here is **Antithesis**. Here two contrasted ideas are set against each other so as to emphasise the contrast between what the vulgar and the learned do.

CHAPTER VI

FIGURES BASED ON IMAGINATION

Under the stress of emotion man sometimes imagines an inanimate object or an abstract idea to be a living being or attributes some emotion or feeling to an inanimate object or make an impassioned address to either an abstract idea or an inanimate object as if it is a living being present before him or exaggerates the qualities or drawbacks of a person or a thing out of excess of enotion and so on. Each of these varieties of expression is a figure of speech based on imagination. The figures based on imagination may be of the following kinds :

(i) Personification (ii) Personal Metaphor
(iii) Pathetic Fallacy (iv) Apostrophe
(v) Hyperbole (vi) Vision or Prosopopoeia

(i) **Personification** (Latin *persona* meaning 'a person')

It is a figure of speech is which either an inanimate object or an abstract idea is represented as a person. That is to say, by this figure a thing, quality, or idea is spoken of as though it were endowed with life or with human attributes or feelings. Personification is a very common figure of speech. It is used by children and grown-up men alike. Young girls are often heard talking to their dolls because they think that they are no dolls but men, women and children. Even a grown-up man is sometimes seen angry with a piece of stone or brick and uttering words of bitter complaint or abuse against it if it happens to hurt his foot. This is also unconsciously used even by ordinary men in common speech ; as—

1. *America* is concerned about the Far Eastern question.
2. *'Charity* seeketh not her own'.

But as imagination plays a greater part in poetry this figure is more used in poetry than in prose.

Examples :

3. *Death lays his icy hand* on kings. —James Shirley
4. But *Patience*, to prevent that murmur, soon *replies*.
—Milton : On his Blindness

5. The *thirsty earth* soaks up the rain,
And *drinks* and *gapes* for drink again.
—Abraham Cowley : Anacreontic : Drinking

6. *Nature* might *stand up*
And *say* to all the world, "This was a man !"
—Shakespeare : Julius Caesar

7. Nor *Grandeur hear* with a disdainful smile. —Gray : Elegy.

8. Can *Honour's* voice *provoke* the silent dust
Or *Flattery soothe* the dull cold ear of *Death* ?
—Gray : Elegy

9. But *knowledge* to their eyes her ample page,
Rich with the spoils of time *did never unroll.*

10. Chile *Penury repressed* their noble rage. —Gray : The Elegy

11. When *Love could teach* a monarch to be wise.—Gray

12. *Fear* at my heat as at a cup,
My life-blood seemed to *sip.*
—Coleridge : The Ancient Mariner

13. *Oid age hath yet his honour and his toil* ;
Death closes all.—Tennyson : Ulysses

14. And now the *Storm-blast came,* and he
Was tyrannous and strong.
—Coleridge : The Ancient Mariner

15. This *sea* that bares her bosom to the *moon.*
—Wordsworth : The world is too much with us.

16. The *river glideth at his own sweet will.*
—Wordsworth : Composed upon Westminster Bridge.

17. I am the danghter of *Earth* and *Water,*
And the nursling of the *Sky.*—Shelley : The Cloud.

18. For *Summer* has *overbrimmed* their clammy cells.
—Keats : Ode to Autumn

19. A dust whom *England bore, shaped, made aware,*
Gave, once her flowers to love, her ways to roam.
—Rupert Brooke : The Soldier

20. *Pride goeth forth* on horse back, grand and gay,
But *cometh* back on foot, and *begs* its way.

21. Let *Nature be your teacher.*
—Wordsworth : Up ! Up ! My Friend

22. *Nature never did betray* the heart that loved her.
—Wordsworth : Tintern Abbey

23. And is this—Yarrow ?—This the stream
Of which my *Fancy cherished*
So faithfully a waking dream ?
—Wordsworth : Yarrow Visited

24. *Earth fills her lap with pleasures of her own.*
—Wordsworth : Ode on Intimations of Immortality

25. Thee *winter* in the garland wears. —Wordsworth : Daisy

26. Here beggar *Pride* defrauds her daily cheer. —Goldsmith

27. Here *vanity* assumes her pert grimace. —Goldsmith

28. This *City* now doth like a garment wear
The beauty of the morning.
—Wordsworth : Composed Upon Westminster Bridge

29. *Sport* that wrinkled *Care* derides,
And *Laughter* holding both his sides. —Milton : L'Allegro

30. The land's sharp features seemed to be
The *Century's* corpse outleant.
—Hardy : The Darkling Thrush

31. Thou not in vain
Art *Nature's* favourite. —Wordsworth.

32. Let not *Ambition* mock their useful toil. —Gray

33. Or heap the shrine of *Luxury* and *Pride*
With incense kindled at the *Muse's* flame. —Gray : Elegy

34. In Saxon strength that *Abbey frowned.*

35. Where *Beauty* cannot keep her lustrous eyes,
Or new *Love* pine at them beyond tomorrow.
—Keats : Ode to a Nightingale

36. I have been half in love with easeful *Death,*
Called him soft names in many a mused rhyme.
—Keats : Ode to a Nightingale

37. And haply the *Queen Moon* is on her throne.

38. Thy brother *Death* came and cried,
'Wouldst thou me ?'
Thy sweet child *Sleep,* the filmy-eyed,
Murmured like a noontide bee. —Shelley : To The Night

39. That *Vice* pays homage to *Virtue* is notorious, we call it hypocrisy. —Samuel Butler : Way of All Flesh

40. *Philosophy* will *clip* an angel's wings. —Keats : Lamia

41. She sighs for ever on her *pensive bed*,
Pain at her side, and *Megrim* at her head.
Pope : The Rape of the Lock

Here *pain* and *megrim* (severe headache affecting one side of the head), two abstract ideas are spoken of as though they are endowed with life and hence they are figures of Personification.

Pensive bed : This is an example of transferred Epithet because the adjective 'pensive' which properly belongs to *the lady* (she) has been transferred to her '*bed*'. Her bed cannot be pensive ; *she* is *pensive* (quietly thoughtful).

42. *Ingratitude*, more strong than traitor's arms, quite vanquished him. —Shakespeare : Julius Caesar

The figure of speech used here is Personification because *ingratitude* which is an abstract idea is fancied here to be a human being who can fight and defeat an enemy.

43. *Frost* with a gesture, *stays* the waves that dance and wandering loveliness.

This is an example of Personification because *frost* which is an object of Nature is considered here to be a person who can stop the movement of waves.

44. Into the jaws of *Death*,
Into the mouth of *Hell*
Rode six hundred.

Here we find the figure of Personification in both 'Death' and 'Hell' because both 'Death' and 'Hell' which are abstract ideas are invested with the attributes of living beings. They are imagined to be living beings having jaws and mouth respectively.

45. The *Pyramids* themselves, doting with age, *have forgotten* the names of their founders. —Fuller : Of Tombs

The figure of speech used here is Personification because the Pyramids which are inanimate objects are represented as persons who have forgotten the names of their founders because of their very old age.

46. But the *iniquity of oblivion blindly scattereth* her poppy, and *deals with* the memory of men without distinction to merit of perpetuity. —Thomas Browne : Urn Burial

This is an example of Personification because here an abstract idea : *iniquity* (injustice) *of oblivion* (forgetfulness) is imagined as a person who scatters her poppy and deals with the memory of all men impartially without caring for their merits or demerits.

47. Grey *superstition's whisper dread*
Debarred the spot to vulgar tread.

This is an example of Personification which consists in endowing an abstract idea 'superstition' with the attributes of a living being. Here superstition is fancied to be a person whose dreadful whisper prevented the vulgar people from haunting the place.

48. *Time* rolls his ceaseless course.
—Scott : The Lady of the Lake

'Time' which is an abstract idea is conceived of here as a living being who moves on without stopping. So this is a figure of **Personification.**

49. Love is not *Time's* fool.
—Shakespeare : Let me not to the Marriage of True Minds

Here is a case of Personification because time is fancied by the poet to be a person : Love is not a plaything or sport of *Time.*

50. But at my back I always hear
Time's winged chariot hurrying near.
—Andrew Marvell : To His Coy Mistress

Time is here personified and represnted as driving fast in a chariot furnished with wings.

51. *To-morrow*, and *to-morrow*, and *to-morrow*,
Creeps in this petty pace from day to day
To the *last syllable of recorded time*
And all our *Yesterdays have lighted* fools
The way to *dusty death.*

To-morrow : This is an example of Personification because here to-morrow, an abstract concept is conceived of as a person who crawls sluggishly on his way to death.

Last syllable of recorded time : This is an example of Periphrasis because the expression 'last syllable of recorded time' means 'eternity' which is expressed in a round about way and not directly.

Yesterdays : The figure of speech used in *yesterdays* is also Personification because *yesterdays* are imagined as persons who have lighted for foolish men the way to death.

Dusty death : The figure of speech used here is Hypallage or Transferred Epithet because here the epithet *dusty* which belongs to man is transferred from *man* to *death*. Really speaking 'death' is not 'dusty' but 'man' who dies is reduced to dust from which he has sprung. There is also Alliteration in 'dusty death'.

52. .....Had Fate
Proposed bliss here should sublimate
My being—had I signed the bond—
Still *one must lead some life beyond*.

Browning : The Last Ride Together

Here 'fate', an abstract idea is personified. 'Fate' is conceived of as a person who can offer to the disappointed lover the highest form of bliss.

The last line is an example of Epigram because there is an apparent contradiction in the language of the statement, for one cannot lead life beyond death. But the statement has a deeper meaning behind the apparent contradiction, This means that as this life is not the end of all things, man must look forward to a life beyond death for further happiness.

53. *Time* flies, *Death* urges, *knells* call, *Heaven* invites, Hell threatens.—Edward Young.

Here time, death, heaven and hell—all abstract ideas are represented as men capable of flying, urging, calling and inviting respectively.

54. *Truth* is on the march ; nothing can stop him now.

—Emile Zola.

55. *Time travels in diverse paces* with diverse persons. I'll tell you who *time ambles* withal, who *Time trots* withal, who *Time gallops* withal, and who he stands still withal.

—Shakespeare : As You Like It. III. ii

56. *Authority forgets* a dying king.

—Tennyson : The Passing of Arthur

(ii) PERSONAL METAPHOR

This is akin to Personification. Here also, as in Personification, some human feelings like sorrow, anger, remorse, joy etc. are attributed to some inanimate objects of nature. But it is also a

Metaphor because there is a comparison between man and nature, implied in it.

I bring fresh showers for the *thirsting flowers*,
I bear light shade for the *leaves when laid*
In their noon day dreams.

Other examples of Personal Metaphor are ; the *gloomy sea*, the *sullen sky*, the *blushing rose*, the *angry waves* etc. [See also page 24]

(iii) PATHETIC FALLACY

It is an extreme form of Personification. In this figure nature or inanimate objects are represented as sharing the feelings of joy and sorrow of men. When mind is excited by any strong feeling or emotion, it is quite likely that nature is regarded as echoing human feelings or showing interest in human affairs either by sympathy or antipathy. John Ruskin invented this phrase in 1856 to signify the attribution of human feelings of joy and sorrow to nature or objects of nature. It is a fallacy, he says, because it cannot be a fact that nature or natural objects respond to our feelings. It is only when we are under the influence of emotion or contemplative fancy that we humanise nature or objects of nature and make them sympathise with us or approve or disapprove our actions. The use of Pathetic Fallacy is valid, according to Ruskin, only in the case of the inspired poets.

1. The *spendthrift crocus*, bursting through the mould
Naked and shivering, with his cup of gold.

Here crocus, a kind of bulbous plant is represented as a prodigal coming out of the soft earth, naked and shivering, with golden or yellow and purple coloured flowers.

2. *Earth felt the wound* ; and *Nature* from her seat,
Sighing through all her works *gave signs of woe.*

—Milton : Paradise Lost, IX.

Here Earth and Nature are represented as human beings expressing by visible signs their deepest sympathy for human sorrow.

3. *Heaven flashed* a sudden *jubilant ray*,
And down we swept and charged and overthrew.—Tennyson

The sky (heaven) seems to share the joy of man at the prospect of an enemy being overthrown.

4. The one red leaf, *the last of its clan,*
That *dances* as often as dance it can.—Coleridge : Christabel

Here an object of nature : 'one red leaf' hanging on the topmost twig of a bare oak, others having been shed off is represented as suggesting some mystery. It is dancing even though there is no breath of wind. Coleridge has thus transformed a simple natural object into a sort of supernatural phenomenon.

5. I sift the snow on the mountains below,
And their *great pines groan aghast*. —Shelley : The Cloud.

Here 'the pine-trees' on the mountain tops are uttering a moan out of fear on hearing the sound of the falling of snow on the mountain.

6. Her *fate whispered* by the gentle breeze,
And told in sighs to all the *trembling trees* ;
The trembling trees, in every plain and wood,
Her fate remurmur to the silver flood,
The silver flood, so lately calm, appears.
Swell'd with new passion, and *o'erflows with tears* —Pope.

7. Through torrid tracts with fainting steps they go,
Where wild Altama *murmurs to their woe*. —Goldsmith.

8. And pity sanctifies the verse
That paints, by strength of sorrow,
The unconquerable strength of love ;
Bear witness, *rueful Yarrow*. —Wordsworth

The river Yarrow is pictured here as an extremely sad and melancholy being because she has witnessed so many tragic scenes enacted on her bank or in the valley around her.

9. The oaks *forgot their whispering*,
The *Pines their reverie*.

Here the oaks and the pines are pictured as living beings who forgot their whispering and reverie respectively because they were greatly overpowered with emotion at the sight of some human misery.

10. The *unhappy land* heaved a sigh of relief and smiled again as the tyrant passed away.

Here *land*, an inanimate thing expresses human feeting of joy and a sense of relief at the death of the tyrant who oppressed her so long.

11. When beggars die there are no comets seen ;
The heavens themselves blaze forth the death of princes.

—Shakespeare : Julius Caesar

Here the sky (heaven), an object of nature expresses through ominous signs of fire the idea that the country is sure to he visited by an impending calamity like death of its ruler (Caesar).

12. Hour after hour they ponder the warm field—
And the far valley behind, when the *buttercup*
Had blessed with gold their slow boots coming up,
Where even *the little brambles would not yield,*
But *clutched and clung to them like sorrowing hands* ;
They breathe like trees unstirred.

—Wilfred Owen : Spring Offensive

The figure of speech used here is Pathetic Fallacy because here Nature sympathises with the soldiers—the intended victims of human wrath and cruelty. The soldiers remembered how the buttercups (flowers) scattered their golden dust on their boots as if in blessing when they were marching through the valley and how the little prickly shrubs clutched to their feet like sorrowful relatives and friends, as if to stay them from the march.

13. *Earth felt the wound* ; and *Nature* from her seat
Sighing through all her works, *gave signs of woe.*

—Milton : Paradise Lost, Book IX

Here Earth and Nature express their profound sympathy for a man in his sorrow.

14. *The sky broke down in tears, the wind moaned* and *the rivers and lakes ran wild with grief* as the news of his death spread across the land.

Here all the elements of nature like the sky, the wind, the rivers and the lakes are represented as mourning the death of a great or good man.

Difference between three varieties of Personification : Personal Metaphor, Personification and Pathetic Fallacy.

Though *Personal Metaphor* and *Pathetic Fallacy* are also personification, there is some subtle distinction between them.

Personification is a figure of speech in which a thing, quality or idea is represented as acting, saying, behaving etc. like a person ; as—

1. Then *Nature* said, "A lovelier flower on earth was never seen." —Wordsworth

Here Nature, an abstract concept is conceived of as a person who could speak.

2. .....the worth
   Of Venice did not fall below her birth,
   Venice, the eldest child of *Liberty*.
   —Wordsworth : On the Extinction of the Venetian Republic

Here *Venice*, a city is represented as a lady with qualities of character worthy of her high birth and *Liberty*, an abstract idea is represented as her mother.

Personal Metaphor however, *consists in transferring personal attributes* to *inanimate objects* and never *to any abstract idea.* It is both Personification and Metaphor because if it attributes personal qualities to an inanimate object, it also suggests a comparison.

1. The morning sky *smiled* on us in that lovely valley.
2. *Weary* wave and *dying* blast
   Sob and *moan* along the shore ;
   And all is peace at last.
3. The *angry waves* broke upon the *sullen shores*.
4. Wine is a *mocker*.

In examples 1 and 2, personal verbs are used to impersonal subject, that is, inanimate objects.

In example 3, personal epithets (adjectives) are used to impersonal nouns—waves and shores.

In example 4, a personal noun *mocker* is used as subjective complement to an impersonal subject—an inanimate object.

Pathetic fallacy is also a kind of Personification with the difference that while in Personification inanimate objects or abstract ideas are endowed with life and represented as speaking, walking, acting and behaving like men or women, in Pathetic Fallacy nature or objects of nature are represented as expressing human feelings of joy, sorrow, anger etc. out of sympathy or antipathy for man or his actions.

Pathetic fallacy is really wrong pathos or feelings. It is a mistake in emotion. That is why it is called so.

Examples :

(*a*) *Earth cannot show so brave a sight*
And *Heaven views* it *with delight.* —Marvell

(*b*) The *soft little hands of the rain stroked her pale cheeks.*

(iv) APOSTROPHE

The word *apostrophe* is derived from the word *apostrephein* which means 'turning away' from the audience to address one person. The GK word *apo* means 'from' and *strephein* means 'to turn'. It is for this that the word *apostrophe* has come to mean words addressed to a person or thing absent or present, generally in an exclamatory tone as a digression in a speech or literary writing.

As a figure of speech it is a direct impassioned address either to an inanimate object or to an abstract idea as if it were a living person or to a person, dead or absent, as if he or she were present before the speaker. This is usually an interruption of a speech. This is also a special kind of Personification when an address is made to a personified object or idea.

Examples :

1. O *Cuckoo* ! shall I call thee Bird,
Or but a wandering voice ? —Wordsworth : To the Cuckoo

Here the poet addresses the bird 'cuckoo' as though it could listen to him and reply to what the poet wants to learn about it.

2. *England*, with all thy faults I love thee still. —Cowper

England, a country which is an inanimate thing is emotionally addressed by the poet in the same way as he would have addressed a living person.

3. O *Friend* ! I know not which way I must look
For comfort. —Wordsworth : Written in London, 1802

Here the poet addresses a person who, though living, is not present before him when he addresses him.

4. *Mischief* thou art afoot,
Take what course thou wilt ! —Shakespeare : Julius Caesar

Here 'mischief', an abstract idea is addressed by the speaker as though it is a living being who can listen to him and will work in full speed and take its own course as he wishes him to take.

5. O, pardon me, *thou bleeding piece of earth,*
That I am meek and gentle with these butchers.
—Shakespeare : Julius Caesar

The speaker (Antony) is stirred to the depths of his soul at the sight of the bleeding corpse of Caesar and so he addresses it as if it is a living being and begs his pardon for his meekly uniting with his cruel murderers.

6. O *judgment !* thou art fled to brutish beasts,
And men have lost their reason !
—Shakespeare : Julius Caesar

Here *judgment*, an abstract idea has been emotionally addressed as if it is a living being who has left the world of men and gone to the world of animals.

7. O *Solitude !* where are the charms
That sages have seen in thy face ? —Cowper

Here 'solitude'—an abstract idea is addressed by the poet as a living being who is present before him and the poet is distressed to see that she has no longer her former pristine glory that moved the sages.

8. *Thou still unravished bride of quietness,*
Thou foster-child of silence and slow time.
—Keats : Ode on a Grecian Urn

Keats here addresses the Grecian Urn, an inanimate object emotionally as if the Urn is a virgin and a nursling of silence and slow time.

9. But when those meek eyes first did seem
To tell me, Love within you wrought—
O *Greta,* dear domestic stream !
—Coleridge : Recollections of Love

Here the poet turns suddenly from thoughts of his beloved and addresses the river Greta as if it is a living person capable of hearing him.

10. *Milton !* thou shouldst be living at this hour ;
England hath need of thee. —Wordsworth : London, 1802

Milton who was dead long ago was addressed by the poet as if he was present before him.

11. Roll on, *thou deep and dark-blue ocean,* roll. —Byron

12. *My mother !* when I learnt that thou wast dead,
Say, wast thou conscious of the tears I shed ? —Cowper

13. Blow, blow, thou *winter wind*,
Thou art not so unkind
As man's ingratitude. —Shakespeare : As You Like It

14. *Sleep ! O gentle sleep !*
Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids down
And steep my senses in forgetfulness ?
—Shakespeare : King Henry IV

15. One lesson, *Nature*, let me learn of thee.
—Matthew Arnold : Quiet Work

16. *Ethereal minstrel ! pilgrim of the sky !*
Does thou despise the earth where eares abound ?
—Wordsworth : To The Skylark

17. *Frailty*, thy name is woman ! —Shakespeare : Hamlet

18. O *Shame !* Where is thy blush ? —Hamlet

19. *Ye towers of Julius*, London's lasting shame,
With many a foul and midnight murder fed.
—Gray : The Bard

20. *Visions of glory*, spare my aching sight !
Ye unborn ages, crowd not on my soul ! —Gray : The Bard

21. Hail, *holy light* ! offspring of Heaven first-born,
Or of the Eternal co-eternal beam.— Milton : Paradise Lost

22. O *grave !* where is thy victory ?
O *death !* where is thy sting ? —Pope

23. And O ye *Fountains*, *Meadows*, *Hills* and *Groves*,
Forbode not any severing of our loves !
—Wordsworth : Ode on Intimations of Immortality

24. Swiftly walk o'er the western wave,
Spirit of Night ! —Shelley : To Night

25. Hail to thee, *blithe spirit !*
Bind thou never wert. —Shelley ; To a Skylark

26. O Luxury ! thou curst by Heaven's decree,
How ill exchanged are joys like these to thee !
—Goldsmith : The Deserted Village

27. *Child of the year !* that round dost run
Thy pleasant course. —Wordsworth

28. And thou, fair *Freedom*, taught alike to feel
The rabble's rage and the tyrant's angry steel.

There are four figures of speech in this extract : Apostrophe in Freedom, Transferred Epithet in *angry steel*, Synecdoche in *steel* and Alliteration in *rabble's rage* and *fair freedom*.

29. And vainly pierce the solemn gloom
That shrouds, *O Pitt*, thy hallowed tomb. —Scott

30. Thine, *Freedom*, thine the blessings pictured here.
—Goldsmith

31. O *Liberty*, liberty, what crimes are committed in thy name?
—Madame Jeanne Roland

32. Come, *thick night*,
And pall thee in the dunnest smoke of hell.
That my keen knife see not the wound it makes.
—Shakespeare : Macbeth

33. *Stars*, hide your fires ;
Let not light see my black and deep desires.
—Shakespeare : Macbeth

34. Come, *seeling night*,
Scarf up the tender eye of pitiful day.—Shakespeare: Macbeth

35. Out, *damned spot* ! Out I say. —Shakespeare : Macbeth

36. Come, *death*, and with thy fingers close my eyes,
Or if I live, let me forget myself. —Marlowe : Edward II

37. *Base Fortune*, now I see, that in thy wheel
There is a point, to which men aspire,
They tumble headlong down : that point I touched.
—Marlowe : Edward II

38. Wave, *Munich* ! all thy banners wave,
And charge with all thy chivalry ! —Campbell

39. *Waters of Sir Hugh Middleton*—what a spark you were like to have extinguished for ever ! Your salubrious streams to this city, for now near two centuries, would hardly have atoned for what you were in a moment washing away.
—Charles Lamb : Amicus redivivus

40. Why, why was I born a man, and yet see the sufferings of wretches I cannot relieve ? *Poor houseless creatures* ! the world will give you reproach, but will not give you relief.
—Goldsmith

41. Nor, *England* ! did I know till then
What love I bore to thee.
—Wordsworth : I Travelled Among Unknown Men

42. Alas, *poor country* !
Almost afraid to know itself. It cannot
Be called our mother but our grave. —Macbeth, IV-iii

43. Now boast thee, *death*, in thy possession lies
A lass unparalleled.
—Shakespeare : Antony and Cleopatra.

44. *Men of England*, wherefore plough
For the lords who lay ye low ?
—Shelley : Song—To the Men of England.

45. O *Love* ! who bewailest
The frailty of all things here,
Why choose you the frailest
For your cradle, your home, and your bier ?
—Shelley : *When the Lamp is Shattered.*

46. *Fair daffodils*, we weep to see
You haste away so soon. —Herrick : To Daffodils

47. Lie heavy on him, *Earth* ! for he
Laid very heavy loads on thee. —Abel Evans.

48. *Ugly hell*, gape not ! come not, Lucifer !
I'll burn my books. —Marlowe : Dr Faustus

49. O *Caledonia* ! stern and wild,
Meet nurse for a poetic child.
—Scott : Breathes there the Man with Soul so Dead

Caledonia, a place is addressed by the poet as a lady who was a suitable nurse for a poetic child. The second line is a case of the figure of Metaphor because here Caledonia is compared to a nurse but the comparison is implied and not clearly stated. As a nurse rears up a child, so also Caledonia properly reared up the poet.

50. O *Rome*, I make thee promise,
If the redress will follow, thou receivest
Thy full petition at the hand of Brutus !
—Shakespeare : Julius Caesar

51. Break, break, break,
On thy cold grey stones, O *Sea* !
—Tennyson : Break, Break, Break

52. O sylvan *Wye* ! Thou wanderer through the woods,
How often has my spirit turned to thee !
—Wordsworth : Tintern Abbey

53. *West wind, wanton wind, wilful wind, womanish wind, false wind* from over the water, will you never blow again ?
—Shaw : St Joan

54. Now crack a noble heart. Good-night, *sweet prince,*
And flights of angels sing thee to thy rest.
—Shakespeare : Hamlet

INVOCATION

In the above examples either inanimate objects or abstract ideas or persons, dead or absent have been addressed. If, however, an address is made to a god or muse to assist the poet in his writing, it is ealled an *Invocation.* Milton invokes divine guidance at the beginning of Paradise Lost :

1. And chiefly thou, *O Spirit,* that dost prefer
Before all temples the upright heart and pure,
Instruct me.

2. Sing, *Heavenly Muse,* that on the secret top
Of Oreb, or of Sinai, didst inspire
The shepherd, who first taught the chosen seed
... ...
... ... I thence
Invoke thy aid to my adventurous song.
—Paradise Lost, BK I. L6—13

(v) **HYPERBOLE** (Gk *hyper*=beyond or over+*ballein*=throw).

Hyperbole is a Gk word which literally means 'throwing beyond,' i.e., overshooting or exaggeration. As a figure of speech Hyperbole is a deliberate overstatement or extravagant exaggeration of fact used for producing a serious or comic effect. As a rule man is never satisfied with describing things as they are ; he describes a person or a thing, if he likes him or it, in glowing terms and decries the same in disparaging language if he dislikes or abhors them. A hyperbole is, therefore, either an overstatement or understatement. The device, however, is more common is verse than in prose.

Examples :

1. *Not poppy nor mandragora,*
   Nor all the drowsy syrups of the world,
   Shall ever medicine thee to that sweet sleep
   Which thou ow'dst yesterday. —Shakespeare : Othello

This is how Iago says gloatingly of Othello.

2. *Drink to me only with thine eyes,*
   And I will pledge with mine ;
   Or *leave a kiss but in the cup,*
   And *I'll not look for wine.* —Ben Jonson

In these lines Ben Jonson pays compliments to his lady gallantly in a highly exaggerated and romantic language.

3. *I loved a love once fairest among women.* —Lamb

Here the author describes the beauty of his beloved in superlative terms : She, according to him, was the prettiest of all women.

4. ... ... *Put a tongue*
   In every wound of Caesar that should move
   The stones of Rome to *rise* and *mutiny*.
   —Shakespeare : Julius Caesar

This is a highly exaggerated statement prompted by the greatly excited feelings of the speaker. Stones being inanimate objects cannot surely rise in revolt against Caesar's murderers and avenge his death.

5. *To see her is but to love her,*
   And love but her *for ever* ;
   For Nature made her what she is,
   And *never made another.* —Burns

Here the poet describes in glowing terms the physical beauty of a lady the like of which is never seen in any woman anywhere in the world. Her very beautiful appearance not only inspires love in the heart of the onlooker but also perpetuates it there.

6. Where lawns extend that scorn Arcadian pride,
   And brighter streams than fam'd Hydaspes glide
   There all round the gentlest breezes stray,
   There gentle music melts on every spray. —Goldsmith

Here the poet describes the natural beauty of a country (England) in very glowing colours. A fanciful picture of this kind can hardly be true to facts.

7. The Night-mare Life-in-Death was she
Who *thicks man's blood with cold.*
—Coleridge : The Rime of the Ancient Mariner

Here the poet gives us a horrible picture of Life-in-Death, a woman whose horrible and ghastly look may frighten one so much that one's blood gets frozen or clogged. The description is highly exaggerated. Life-in-Death is also personified.

8. I loved Ophelia ;
Forty thousand brothers
Could not, *with all their quantity of love,*
Make up my sum. —Shakespeare : Hamlet

Here Hamlet describes his love for Ophelia in a language highly passionate and emotional. His love for Ophelia was really deep, but the language he uses to describe it is highly exaggerated.

9. *Ten thousand saw I at a glance*
Tossing their heads in sprightly dance.
—Wordsworth : I wandered lonely as a cloud.

Here the poet describes in a highly emotional language his sight of the beautiful daffodils dancing and fluttering in the wind. How could he see ten thousand at a glance ? The statement is exaggerated.

10. *One impulse from a vernal wood*
May teach you more of man,
Of moral evil and of good
Than all the sages can.—Wordsworth : Up ! Up ! My Friend

Here the poet makes a highly exaggerated statement about the teachings of nature. He says that a little breath of wind from a wood in spring-time can teach us more about moral good and evil than all the sages.

11. The house-roofs seemed to *heave* and *sway,*
The church-spires *flamed,* such flags they had.
—Browning : The Patriot

12. The old walls rocked with the crowd and cries.
—Browning : The Patriot

13. I have lamps *that gild the lustre of the moon.*

14. *Hell grew darker at their frown.* —Milton

15. To follow knowledge like a sinking star,
Beyoud the utmost bound of human thought.
—Tennyson : Ulysses

16. *The very deep did rot* : O Christ !
That ever this should be !
Yea, *slimy things did crawl* with legs
Upon the *slimy sea.* —Coleridge : The Ancient Mariner

17. .....thou *didst hold in hand*
Persia, could *halve* and *quarter, mince its pulp*
As pleased thee. —Browning : Melon-Seller

18. I thought *ten thousand* swords must have leapt from their scabbards *to avenge even a look* that threatened her with insult : —Burke

19. Here's the smell of the blood still ; *all the perfumes* of *Arabia will not sweeten this little hand.*
—Shakespeare : Macbeth

20. Will *all great Neptune's ocean wash this blood*
Clean from my hand ? No, this *my hand will rather*
The multitudinous seas incarnadine,
Making the green one red. —Shakespeare : Macbeth

Still staring at his hands Macbeth in bewildered agony says that not all the waters of the vast seas can ever wash his hands clean again. On the contrary, the blood in his hand may turn the green seas red. This is a highly exaggerated statement prompted by remorse.

21. The triumphal arch through which I march
... ...
Is the *million-coloured bow.* —Shelley : The Cloud

22. *The lover,* all as frantic,
Sees Helen's beauty in a brow of Egypt.
—Shakespeare : A Midsummer Night's Dream.

23. 'It is no wonder', said the lords,
'She is more beautiful than day.'

24. He *cursed* him in *sitting*, in *standing*, in *lying*,
He cursed him in *walking*, in *riding*, in *flying* .
He cursed him in *living*, he cursed him in *dying.*
—Barham : The Jackdaw of Rheims

25. O Hamlet ! thou hast *cleft my heart in twain.*
—Shakespeare : Hamlet

26. They were *swifter than eagles*, and *stronger than lions.*
—Old Testament

27. Why, man, if the river were dry, *I am able to fill it with tears.*

28. I saw their chief *tall as a rock of ice* ; his *spear as the blasted fir* ; his *shield like the rising moon* ; he sat on the shore *like a cloud of mist on the hill.* —Ossian

29. The blue bird *carries the sky on his back.* —Thoreau

30. My vegetable love should grow
Vaster than Empires, and more slow.
An hundred years should go to praise
Thine eyes, and on the *forehead* gaze.
Two hundred to *adore each breast* :
But *thirty thousand to the rest.*
—Marvell : To his Coy Mistress

The poet here makes a highly exaggerated statement of how he would have praised the various items of his beloved's beauty if he and his mistress had endless time before them. He would have then taken hundred years to describe the glamorous beauty of his beloved's eyes and forehead, two hundred years to praise each of her lovely breasts and thirty thousand years to appreciate other features of her beautiful appearance.

31. The sky *shrunk upward* with unusual dread,
And trembling Tiber *dived beneath his bed.* —Dryden

32. Such a peal of laughter *enough to have awakened the Seven Sleepers.* —Carlyle

33. There she sees a damsel bright,
Drest in a silken robe of white,
That shadowy in the moonlight shone ;
The neck that made that white robe wan.
—Coleridge : Christabel

34. Some asked how pearls did grow, and where ?
Then spoke I to my Girl,
To part her lips, and *showed them there*
The quarrelets of pearl. —Herrick

35. The burge she sat in, like a burnished throne,
Burned on the water ; the poop was beaten gold,
Purple the sails, and so perfumed that
The winds were love-sick with them.
... ...
For her own person,
It beggared all description.
—Shakespeare : Antony and Cleopatra

36. Me miserable ! which way shall I fly
Infinite wrath and infinite despair ?
Which way I fly is hell ; myself am hell ;
And in the lowest deep a tower deep,
Still threatening to devour me opens wide,
To which the hell I suffer seems a heaven.
—Milton : Paradise Lost, IV

37. O coz, coz, coz, my pretty little coz, that thou didst know how many fathoms deep I am in love ; but it cannot be sounded : *my affection hath an unknown bottom, like the Bay of Portugal.* —Shakespeare : As You Like It

Though Rosalind's love for Orlando is very genuine and deep, the language she uses to describe her feeling is highly exaggerated.

38. My purpose holds
To sail beyond the sunset and the baths
Of all the western stars until I die. —Tennyson : Ulysses

39. "It is no wonder", said the lords,
"She is more beautiful than day".

Most of us use hyperbole in our every-day speech without being aware of it ; as—

40. I am *tired to death.*
41. Thank you *a thousand times.*
42. *I nearly died of laughing.*
43. He could have *knocked me down with a feather.*

Hyperbole is sometimes used for humorous, comical and ridiculous effect ; as—

44. Like other amphibious animals, we (the British) must come occasionally on shore : but the water is more properly our

element, and in it, as we find our greatest security, so we exert our greatest force.

—Bolingbroke : The Idea of a Patriot King

45. The English gain *two hours a day* by *clipping their words.*

—Voltaire

46. For rhetoric, he *could not ope*
His mouth, but out there flew a trope ;
In mathematics he was greater
Than Tycho Brahe or Erra Pater.—Samuel Butler : Hudibras

47. She knows her man, and when you rant and swear,
Can draw you to her with a single hair. —Dryden

48. The whole house was *constantly in a state of inundation, under the discipline of mops* and *brooms* and *scrubbing-brushes* ; and the good housewives of those days were *a kind of amphibious animal, delighting exceedingly to be dabbling in water.* —Washington Irving : A History of New York

49. Some asked me where the Rubies grew,
And nothing I did say ;
But with my finger *pointed to*
The lips of Julia. —Robert Herrick

(iv) VISION (Lat. *Visio*<*Visus*, pp of *videre*, to see) or **PROSOPOPAEIA**

By this figure the writer or speaker describes some scene or object or event of the past or of the anticipated future in such a graphic manner that it seems to be passing before his eyes. In this figure the writer or speaker uses the present tense instead of the past or future.

1. Embosomed in the deep where Holland lies,
Methinks her patient sons before me stand
Where the broad ocean leans against the land.

—Goldsmith : The Traveller

2. Pride in their port, defiance in their eye,
I see the lords of human kind pass by.

—Goldsmith : The Traveller

3. Even now, methinks, as pondering here I stand
I see the rural virtues leave the land.

—Goldsmith : The Deserted Village

4. While describing the sack and carnage of Delhi Wheeler writes in his book India : "The streets echo with the shouts of brutal soldiery, and with the cries and shrieks of the inhabitants. The atmosphere reeks with blood. Houses are set on fire, and hundreds perish in the flames. Hundreds kill their wives and then destroy themselves. Women throw themselves into the wells. Infants are cut to pieces at their mothers' breasts."

5. Hark ! forth from the abys a voice proceeds
Along low distant murmur of dread sound. —Byron

6. I see her veil draw soft across the day,
I feel her slowly chilling breath invade
The cheek grown thin, the brown hair sprent with grey ;
I feel her finger light
Laid pausefully upon life's headlong train ;
—Matthew Arnold : Thyrsis

7. Methinks I see a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks. —Milton : *Areopagitica*.

8. Methinks I see her (England) as an eagle mewing her mighty youth, and kindling her undazzled eyes at the full midday beam. —Milton : *Areopagitica*

9. I can see yet the guards pacing before the gates of the palace. —Thackeray

10. What beck'ning ghost, along the moonlight shade
Invites my steps and points to yonder glade ?
'Tis she. But why that bleeding bosom gor'd ?
Why dimly gleams the visionary sword ? —Pope

11. I seem to behold this great city, the ornament of the earth and the capital of all nations, suddenly involved in one conflagration. I see before me the slaughtered heaps of citizens lying unburied in the midst of the ruined country. The furious countenance of Cethegus rises to my view, while with a savage joy he is triumphing in your miseries.
—Cicero

12. High over those venerable graves towers the stately monument of Chatham, from above, his effigy, graven by a cunning hand, seems still, with eagle face and out-

stretched arm, to bid England be of good cheer, and to hurl defiance at her foes. —Macaulay

13. I see the bands of nation's lyre that strung
The eyes that looked through life and gazed on God !

14. Standing on this pleasant lea,
Methinks I see Proteus rising from the sea ;
Or hear old Triton blow his wreathed horn.
—Wordsworth : *The World is Too Much with us*

How to explain **Personification, Pathetic Fallacy, Apostrophe, Hyperbole** etc.

1. Art thou poor yet hast thou golden slumber ?
O sweet *Content* !
Art thou rich, yet is thy mind perplexed ?
O *Punishment* ! —Thomas Dekker : Patient Grissill

'Content' and 'punishment' are abstract ideas, but they are addressed here in the same way as we address living persons. Hence the figure of speech used here in each case is Apostrophe.

2. *Time* writes no wrinkles on thy azure brow ;
Such as creation's dawn beheld, thou rollest now.
—Byron : Child Harold's Pilgrimage

This is an example of Personification because 'time' which is an abstract idea is here conceived of as a person who can write or produce signs of age (wrinkles) on the face of another.

3. *Earth has not anything to show more fair* :
Dull would he be of soul who could pass by
A sight so touching in its majesty. —Wordsworth

This is a case of Hyperbole. The poet is so much moved with emotional joy at the sight of a really grand spectacle that he says that there is nothing more beautiful in the world than the sight before his eyes. His conclusion is really exaggerated.

4. I see before me the Gladiator lie :
He leans upon his hand—his manly brow
Consents to death, but conquers agony.
—Byron : Child Harold's Pilgrimage

The figure of speech employed here is Vision because here the poet presents an imaginary picture with such vivid reality that it seems to be present before his eyes. The description is so graphic

that the poet sees as it were before him a gladiator—a man who fought with a sword in public in ancient Rome as an entertainment, now leaning upon his hand.

5. Music hath charms to soothe a savage breast,
To soften rocks, or bend a knotted oak.
—William Congrave : The Mourning Bride

The figure of speech used here is Hyperbole. Here the power of music has been extolled so much that it can not only soothe the stony heart of a savage man but can also move inanimate objects like hard rocks and knotted oaks. The statement is thus highly exaggerated.

6. Continue ever, *thou celestial sun* ;
Let never silent *night* possess this clime ;
Stand still, *you watches of the element* ;
All times and seasons, rest you at a stay,
That Edward may be still fair England's King !
—Marlowe : Edward II

There are two figures of speech : Apostrophe and Personification. Here King Edward addresses the celestial sun and watches of the elements, that is, planets as if they are living beings and asks them to stand still so that he may still remain the king of England. So *the celestial sun* and *watches of the element* (stars or planets) are examples of Apostrophe. Edward imagines night, an abstract idea to be a person and so he wishes her not to occupy the country. Night is, thus, a case of Personification.

7. When the stars threw down their spears,
And *watered heaven with their tears.* —Blake : The Tiger

The figure of speech used here is Pathetic fallacy because here the stars which are inanimate objects are represented as echoing human feelings. The shooting stars are represented as sorrowful and breaking down in tears.

8. *O Captain ! my Captain !* rise up and hear the bells ;
Rise up—for you the flag is flung—for you the bugle trills.
—Walt Whitman : O Captain ! My Captain !

The figure of speech used here is Apostrophe because here the poet makes an impassioned address to his Captain (Lincoln) who is dead. He entreats his Captain (Lincoln) to rise up from his

sleep—sleep of death and receive the hero's welcome arranged for him.

9. Though *Nature* has given us wit to flout at *Fortune*, hath not *Fortune* sent in this fool to cut off our argument ?

—As You Like It

Here both Nature and Fortune, two abstract ideas, are conceived of as living persons and hence they are examples of the Figure of Personification.

10. Danger knows full well
That Caesar is more dangerous than he ;
We are two lions littered in one day,
And I the elder and more terrible.

—Shakespeare : Julius Caesar

There are two figures of speech employed here : Personification in *Danger* and Hyperbole in the whole extract. Danger, an abstract idea is fancied here as a person who knows that Caesar is more dangerous than he (Danger).

Here Caesar also idly boasts of his valour. He speaks of his invincible courage, regards himself as strong as a lion and even more dangerous and terrible than danger itself. Caesar thus makes a highly exaggerated statement about his strength and valour.

11. Age, thou art shamed !
Rome, thou hast lost the breed of noble bloods !

—Julius Caesar

There is Apostrophe in both 'Age' and 'Rome'. Age, an abstract idea and Rome, a country are addressed here as if they are two living beings present before the speaker. There is another figure of speech in 'bloods'. Here 'noble bloods' means 'noble men', blood being the material or ancestry of which men are born. So this is an example of Synecdoche.

12. Mr Micawber is "a stoutish middle-aged person *with no more hair upon his head than there is upon an egg* and with a very extensive face." —Dickens : David Copperfield

The description of the bald head and large face of Mr Micawber is highly exaggerated. So it is a case of the figure of Hyperbole.

13. Close by the *regal chair*
Fell Thirst and *Famine* scowl,
A *baleful* smile upon the baffled guest. —Gray : The Bard

Regal chair : The figure of speech used here is Metonymy because the *regal chair* i.e., the throne here stands for *the king* symbolised by it.

Fell Thirst and Famine scowl : This is an example of the figure of Personal Metaphor. Here the *personal epithet* 'fell' (fierce or terrible) is applied to *impersonal nouns* 'thirst' and 'famine' and the *personal verb* 'scowl' is used as predicate to *impersonal subjects*.

a baleful smile : This is an instance of Transferred Epithet because here the adjective *'baleful'* (evil) which properly belongs to 'thirst and *famine'* which are personified is transferred to the *smile* they cast upon the baffled guest.

14. *Earth felt the wound* ; and *Nature* from her seat
Sighing through all works, gave signs of woe,
That all was lost. —Milton : Paradise Lost, IX

Here Nature is represented as a woman expressing by visible signs her deepest sympathy for human sorrow. So the figure of speech used here is *Pathetic Fallacy*.

15. And *Ardennes waves above them her green leaves,*
Dewy with nature's tear-drops as they pass,
Grieving, if aught inanimate e'er grieves,
Over the unreturning brave—alas !
—Byron : The Eve of Waterloo

The figure of speech used here is Pathetic Fallacy, because here Nature seems to sympathise with the brave soldiers fated to die so. The poet here says that as the soldiers pass through the woody district of Ardennes, the trees shed their dew-drops on their heads, thus grieving in tears for the brave soldiers who will not come back alive because they are fated to die in the battle-field.

CHAPTER VII

FIGURES BASED ON INDIRECTNESS

There are some figures of speech which do not go straight to the points but state or describe certain things in an indirect manner. To this group belong such figures as

(i) INNUENDO
(ii) IRONY
(iii) SARCASM
(iv) PERIPHRASIS or CIRCUMLOCUTION
(v) EUPHEMISM

(i) INNUENDO

This is a Latin word which is the ablative of the gerund of *innuere* which means 'to nod to' or 'hint at'.

As a figure of speech it is, therefore, an indirect remark or reference, usually implying something deregatory or insinuating. That is to say, by this figure the writer or speaker makes a damaging remark about the character or reputation of a person or thing in an indirect manner. But though it is merely hinted at and not directly stated, it is not difficult to get at the true meaning of the words used ; e.g.,

1. He was born of rich *but* honest parents.

The use of the particle 'but' instead of 'and' indirectly suggests that the rich men are not generally honest.

2. My friends are poor *but* honest.

Here the speaker indirectly suggests that the poor men are not generally honest. It is not stated directly, but is only to be inferred from the manner of expression.

3. I do not mean to review the book at any length. The author is eighty-four years of age.

Here the speaker indirectly suggests that the book has no real merit of its own. He means to say that if he is to review the book, he has to say something unpleasant about it which he does not like to do in view of the fact that the author is very, very old.

4. There are no brigands in this country now ; they have all become hotel-keepers.

It is hinted here that the hotel-keepers are behaving like brigands (robbers) by charging very high rates.

5. My friend came and my book was missing.

Here it is indirectly hinted that the friend of the speaker has stolen his book. Thus something unpleasant is indirectly stated about the speaker's friend.

6. I do not consult physicians, for I hope to die without them.

The statement indirectly suggests that physicians instead of curing diseases of a man hastens his death. Thus it points at something damaging to the reputation of the physicians.

7. He, being a porcelain man among so many Delf men and women, might have a porcelain cup to drink from.

Here something unpleasant is suggested about the drinking habit of a porcelain man (a man with delicate or fragile health) living among men and women at Delf in Holland.

There is another figure of speech named Pun which consists in the play upon the word *porcelain* which has double meanings : weak or delicate and made of glazed, fine white clay.

8. An artist being asked to give his opinion on a portrait simply remarked, 'O what a splendid frame !''

Evidently the portrait was bad.

9. If he does really think that there is no distinction between virtue and vice, why, sir, when he leaves our house let us count our spoons. —Johnson.

Here Dr Johnson insinuated that the man who thought that there was no distinction between virtue and vice must be dishonest or vicious ; otherwise there would have been no need of counting the spoons when he left the house.

10. "Sir", said an incautious person to Johnson, "drinking drives away care, and makes us forget whatever is disagreeable. Would you not allow a man to drink for that reason ?" "Yes", was the reply, "if he sat next you."

—Johnson

Here Dr. Johnson made an unpleasant remark about the person who asked the question. He indirectly suggested that the man was very dull and unpleasant and one who had the misfortune to sit by him might be allowed to drink in order that he might be unaware of the presence of the disagreeable man.

(ii) IRONY

Irony is from GK *eiron* which means *a dissembler*. In Greek comedy the character called the *eiron* was a dissembler who pretended to be less intelligent than he was and yet triumphed over the *alazon*, the stupid braggart. Even when the term *irony* is used as a figure of speech the root sense of dissimulation is retained.

Irony is a figure of speech in which the writer or speaker uses word or words the natural meaning of which is just the opposite of what he intends to express. It is saying one thing while meaning another not in the sense of untruth or of double meaning found in Pun and Metaphor, but in the sense of meaning something different to some one who hears the speech. By this figure the writer or speaker pretends to admire a person or a thing while his real object is to put him or the thing into ridicule. But it is the tone of his voice or the form of words he uses that shows what he intends to say.

Examples :

1. Yet Brutus says he was ambitious
   And Brutus is an *honourable* man.

—Shakespeare : Julius Caesar

The speaker has proved that Caesar was not ambitious and yet when Brutus called him ambitious, Brutus, a self-seeking liar could not be regarded as an honourable man.

2. I fear I wrong the *honourable* men
   Whose daggers have stabb'd Caesar,

—Shakespeare : Julius Caesar

Here the speaker (Antony) means to say that the men who stabbed a defenceless man cannot be regarded as honourable men. They are rather cowards and traitors.

3. A very *fine friend* you were to forsake me in my trouble.

Here the words 'fine friend' actually mean insincere friend. Really speaking a man who leaves his friend in a difficult situation cannot be a friend at all.

4. The operation was *successful*, but the patient expired.

Here the speaker wants to say that the operation was unsuccessful since it caused the death of the patient.

5. The *brotherly love* of our enlarging christianity is proved by the multiplication of murder. —Ruskin.

Here the words 'brotherly love' actually mean hatred or hostility. The multiplication of murder is not conducive to brotherly love; it is rather the opposite of love namely hatred.

6. No doubt but *ye are the people*, and *wisdom* shall die with you. —The Old Testament : The Book of Job.

7. With his *usual punctuality* he entered the class after the teacher had finished calling the rolls.

8. The atrocious crime of being a young man which the honourable gentleman, with such spirit and decency, charged upon me, I shall neither attempt to palliate nor deny. —Willian Pitt : Speech in Reply to Walpole

9. "It grieves me much," replied the peer again,
"Who speaks so well should ever speak in vain."
—Pope : The Rape of the Lock, IV

This is a clear case of an ironic reversal of the surface meaning. The circumstances are such that the Peer is not in the least aggrieved and that poor Sir Plume has not spoken at all well.

10. It is a truth universally acknowledged that a *single man in possession of a good fortune* must be *in want of a wife*.
—Jane Austen : Pride and Prejudice

The implication here is that a single woman wants a rich husband.

11. But dismissing Mrs Slipslop was a point not so easily to be resolved upon : she had the utmost tenderness for her reputation, as she knew on that depended many of the *most valuable blessings of life* ; particularly cards, making curt'sies in public places, and, above all, the pleasure of demolishing the reputations of others, in which *innocent* amusement she had an extraordinary delight.
—Fielding : Joseph Andrews

Here the author means to say that the pleasures which Mrs Slipslop regarded as supreme were in fact very trivial and the destruction of reputation could never be an innocent amusement.

12. A *good* father ! A *good* husband ! Ample *apologies* for fifteen years of persecution, tyranny and falsehood.
—Macaulay

13. You shall put
This night's great business into my dispatch ;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.
—Shakespeare : Macbeth, Act I

There is intense irony in Lady Macbeth's fond hope that the one night's business, that is, the murder of Duncan will bring them absolute power of a king and complete mastery over the people. But the result will be just the reverse for soon after the night's business she will have to regret it.

14. He is indeed very *wise* even though all that he says is nothing better than the ravings of a mad man.
15. They were abandoned without reserve to the *tender mercies* of the satirists. —Macaulay
16. Oh, what a *great gift* to men yon are for all you have done to degrade them !

(iii) SARCASM

There is some difference between Irony and Sarcasm. Unlike Irony, Sarcasn expresses directly what is really 'intended' by the speaker. That is to way, by this figure an attack exposing the follies and weaknesses of a person or thing is made in a direct manner so as to excite contempt or ridicule ; as—

1. Some people say about Christ that he came to save humanity but himself he could not save.

It is sarcastically pointed out by some people who do not believe in Christianity that a man who could not save himself cannot possibly save others.

2. His bark is worse than his bite.

Here it is sarcastically pointed that the man is a bad-tempered man though not dangerous.

3. Christianity does not mean carrying the cross on the bosom and crucifying Christ at every step.

Here a direct attack is made against those who merely formally profess Christianity but do not follow its tenets or principles.

4. 'Tis poetry—at least by his assertion,
And may appear so when the dog star rages,
To add a story to the Tower of Babel. —Byron

Byron here ridicules Wordsworth's poetry as totally unpoetic and devoid of any logical meaning.

5. Certainly God did not make man and leave it to Aristotle to make him rational. —Locke
6. His chaff is excellent but his wheat is poor stuff.
7. We, Christians have just enough religion to make us hate, but not enough to make us love each other.

—Swift : Thoughts on various subjects

8. An argument to prove that the abolition of Christianity may, as things now stand, be attended with some inconveniences, and perhaps not produce the many good effects proposed thereby. —Swift
9. Is not a patron, my Lord, one who looks with unconcern on a man struggling for life in the water, and when he has reached the ground, encumbers him with help ? —Johnson

This is a sarcastic remark made against patrons who are at first callously indifferent to those whom they profess to patronise and later on overwhelm them with help when they require no help at all.

10. Some soldiers, I know, are afraid to die.

—Shaw : Arms and the Man

Here the speaker (Raina) sarcastically refers to the supposed cowardice of the fugitive.

11. When the Fugitive says that though they had been beaten, he never saw anything so unprofession, Raine at once retorts :

"Oh ! was it unprofessional to beat you ?"

—Shaw : Arms and the Man

12. Perhaps I'm quite wrong you know : no doubt I am. Most likely he had got wind of the cartridge business somehow, and knew it was a safe job.

Here a damaging remark is made about the soldier. He means to say that he was a pretender and a coward.

13. Being in a ship is being in a jail with the chance of being drowned. —Johnson

Here sailing in a ship is bitterly ridiculed in a direct manner.

14. Oh, I know Sergius is your pet. I sometimes wish you could marry him instead of me. You would just suit him.

You would pet him, and spoil him, and mother him to perfection. —Shaw : Arms and the Man

15. Some folks rail against other folks, because other folks have what some folks would be glad of.
—Fielding : Joseph Andrews

16. He has the wisdom of crocodiles that shed tears when they would devour. —Bacon

Difference between Irony and Sarcasm

Irony should not be confused with Sarcasm. Irony is a statement in which the meaning intended by the speaker or writer differs from that which he apparently asserts. That is to say, the implicit meaning of the words he uses in Irony is just the opposite to their literal or ordinary meaning. Sarcasm, on the other hand, consists in making damaging remarks about some persons or things directly in such a way as to excite contempt or ridicule. Hence while Irony is a friendly device which gives pleasure or stimulus or relief, Sarcasm requires a victim to inflict on him deliberate pain. Irony as such is the most popular figure of speech in English while Sarcasm is decried because it is not a weapon of a civilized man.

(iv) PERIPHRASIS or CIRCUMLOCUTION

This is a figure by which a writer or speaker describes a thing or an idea in a round about way instead of naming it directly. This is generally done either to avoid low, commonplace or technical terms by replacing them by elegant substitutes or to produce comic effect by a new trick of style. To define it more precisely, it is a trick of "saying in many words what can be better said in a few." Periphrasis or circumlocution is found in use more in poetry then in prose.

Examples :

1. The *orbed maiden with white fire laden.* (The moon)
—Shelley : The Cloud
2. *Moving isles of winter* (ice-bergs).—Tennyson
3. Sleep *the sleep that knows no breaking* (death).
—Scott : The Lady of the Lake

4. *Green-robed senators of the mighty wood* (Oak trees).
—Keats : Hyperion

5. And the gay grandsire, skill'd in *gestic lore*,
Has frisk'd *beneath the burden of three score.*
—Goldsmith : The Traveller

Here 'gestic lore' stands for dancing and the words : *beneath the burden of three scores* stand for sixty years.

6. Overhead the *plumed members of the winged tribe* kept on chattering and chirping (birds).

7. The *cups that cheer but not inebriate* (cups of tea).
—Cowper : The Winter Evening

8. And pity, like a naked new-born babe
Striding the blast, or heaver's cherubim, horsed
Upon *the sightless couriers of the air* (the wind),
Shall blow the horrid deed in every eye.
—Shakespeare : Macbeth, I, vii.

9. .....you shall put
The night's great business into my dispatch (murder)
—Shakespeare : Macbeth, I, v.

10. And all to leave what with his toil he won,
To that unfeathered *two-legged thing*. (man, that is, his son.)
—Dryden : Absalom and Achitophel

11. It has nothing of the splendour of the project which has lately been laid upon your table by *the noble lord in the blue riband* (Lord North).—Burke.

The blue riband—the badge which belonged to Lord North.

12. The *shining leather that encases the limb* (boot).

13. The *shining orbs which deck the skies* (stars).

14. *The knightly growth that fringed his lips* (the moustaches).
—Tennyson

15. His *prominent feature* (nose) was like an eagle's beak.

16. His statement was purely *an effort of imagination* (a fiction) ; I did not believe a word of it.

17. I like to catch *the finny tribe* (the fish) and see *the bleating kind* (the sheep).

18. From the snowy leg.....*the inverted silk* she drew. (the inverted silk=stocking)

19. And Winter's dregs made desolate
The weakening eye of day. (the setting sun)
Hardy : The Darkling Thrush

20. He resembles *the animal that browses on thistles* (ass).

21. *Shroud of sentient* clay (the body). —Scott.

22. The tiger is *an animal that lives on flesh* (carnivore).

23. Who trusts *a man who is dishonest and deceiful* (humbug) ?

24. Like most fertile clans mine did not consist exclusively of *persans who did not touch wine.* (teetotallers).
—Shaw : In the Days of My Youth.

25. What will but felt *the fleshly screen* (the body) ?
—Browning : The Last Ride Together

26. Keen as are *the arrows*
Of that silver sphere (moon beam).
—Shelley : To a Skylark

27. Say, Father Thames, for thou hast seen
Full many a sprightly race (boys)
Disporting on thy margent green
The paths of pleasure trace ;
Who foremost now delight to cleave
With pliant arm thy glassy wave ?
The captive linnet which enthrall ?
What idle progeny succeed
To chase *the rolling circle's* (*current*) *speed*
Or urge *the flying ball* (sun) ?
—Thomas Gray : Ode on a Distant Prospect of Eton College

EUPHEMISM

It is derived from GK *euphemos, eu* meaning 'good'+*pheme* meaning 'voice'. '*Pheme*' comes from the verb *phanai* which means 'to speak'. So etymologically Euphemism means 'pleasant speaking'.

As a figure of speech it also serves the same purpose. By this figure we describe something disagreeable, distressing, embarrassing, terrifying or offensive in a pleasant, favourable and agreeable manner.

It is prompted by courtesy which every man of culture is expected to possess. Instead of saying that a man is heavily drunk

we say that he is *'tiddly'* or *'tight'*. Similarly instead of saying that the man has died, we often say that the man has passed away or breathed his last. Euphemisms are frequently used in reference to death (to pass away, to go the way of all flesh, to breathe one's last), in discreet allusions to parts of the body (limb for leg and so on.)

Examples :

1. *Discord fell on the music of cowper's soul.* (Cowper became insane).
2. *His mind is not working normally.* (He is mad).
3. *He has stopped payment.* (has become insolvent).
4. The man has *perished on the seaffold.* (was hanged).
5. He *has not stated the truth.* (has told lies).
6. You have told me *a fairy tale.* (a lie).
7. He is now *resting eternally.* (dead).
8. Henry VIII was "*singularly unfortunate in all his relations with women.*" (divorced two of his wives and beheaded some others).
9. It was a *terminological inexactitude.* (mistake).
10. While travelling by bus or tram every one should beware of the *light-fingered gentlemen.* (pickpockets).
11. He *could not satisfy his examiners.* (got plucked).
12. He's now safe with gentle Jesus. —Galsworthy : Justice (He is beyond the grasp of those who tortured him, for he is dead).
13. Lord, by this time he *smelleth* (stinketh), for he has been dead four days. —St. John.
14. On my way back home I was surprised to find that some one had *relieved me of my purse.* (stole my purse).

(vi) **MEIOSIS OR UNDERSTATEMENT** (Gk *Meiosis* means *lessening.*)

This figure consists in deliberately representing something as much less in magnitude or importance than it really is. This is, as such, the contrary figure of Hyperbole which overstates or exaggerates a fact. It is in fact an understatement the effect of which is savagely or comically ironic or pathetic : as—

1. Last week I saw a woman flayed and you will hardly believe how much it altered her person for the worse.
—Swift : A Tale of a Tub

This produces an ironic effect.

2. It requires *some faith* to believe in such military pacts.

The effect is also ironic since 'some faith' here means 'great faith'.

3. He stopped a bullet last night, poor chap.

This is a defensive expression.

4. The reports of my death are greatly exaggerated.

—Mark Twain

The effect of this speech is comically ironic.

5. And never lifted up a single stone. —Wordsworth : Michael

This enhances the effect of a tragic event.

(vii) LITOTES : [GK litotes<litos, simple or plain]

It is a special form of understatement. By this figure the writer or speaker suggests a strong affirmative by denying its contrary. That is to say, in this figure a negative particle is used before a word to assert a strong affirmative in the opposite direction. Litotes is more popular with the Englishmen than Hyperbole and is often used even in ordinary speech. Some examples are given below :

1. And hark ! how blithe the throstle sings !
   He, too, is *no mean* preacher.

—Wordsworth : Up ! Up ! My Friend

By 'no mean preacher' the poet means 'a great preacher'.

2. He is *no fool.*

The statement does not merely mean that he is not a fool, it rather asserts that he is very wise.

3. The culprit was indeed *not unworthy* of that great presence.

—Macaulay : The Impeachment of Warren Hastings

The sentence bears a strong affirmative sense. It asserts that the culprit was perfectly worthy of those great men and women who were present in the hall to hear the charges levelled against him.

4. It is *no easy* task (very difficult).
5. He is a citizen of *no mean city* (a great or distinguished city).
6. *Not unbecoming* men that strove with Gods (most becoming or suitable). —Tennyson : Ulysses
7. Myself *not least*, but honoured of them all (much).

—Tennyson : Ulysses

8. It is *not so funny* as you think (very serious).
9. He is *not the brightest* man in the country.
   The statement asserts that he is stupid.
10. It amused the King *not a little* (very much).
11. There arose *no small stir* about it (a tremendous stir).
12. The night club is *no pleasant* place for a young and innocent girl (unpleasant).
13. It is *no joke* (a serious matter).
14. *No maiden's hand* is around thee thrown. —Scott

The statement does not merely mean that no girl's (or unmarried young woman's) hand is thrown round you. What the speaker intends to say is that you are in the grip of a strong man.

15. He is *no dullard* (decidedly clever).
16. He is a poet of *no mean order* (great order).
17. *No narrow* frith he had to cross (very wide). —Milton
18. In the gloom of November we passed
    Days *not dark* at thy side (bright). —Arnold
19. I have slept in the Park three nights this week.
    The dawns are *not all poetry* there (dull and dreary).
    —Galsworthy : Justice
20. *Not a few* men came out to greet the king. (Many)
21. It is *no laughing matter* that we are discussing.

Here *no laughing matter* means 'a very serious matter'.

22. I hope it is *no very cynical asperity* not to confess obligations where no benefit has been received.
    —Johnson : Letter to Lord Chesterfield
23. We had no *uncanny feeling* about it. (We had natural feeling about it).
24. He made *no unholy* proposal (virtuous or very rational).
25. He had been wrested by *no common deliverer* (a great deliverer) from the grasp of *no common foe* (a dangerous foe).
    —Macaulay
26. He is *no unprincipled man* (a most high-principled man).
27. He is *no coward* (very courageous).
28. He had been ransomed by the sweat of *no vulgar* agony, by the blood of *no earthly* sacrifice. —Macaulay.

CHAPTER VIII

FIGURES BASED ON SOUND

There are a number of Figures of speech in English, which depend on sound effects. They include

(i) ONOMATOPOEIA
(ii) PUN OR PARONOMASIA
(iii) ALLITERATION
(iv) ASSONANCE
(v) EUPHONY
(vi) CACOPHONY

(i) ONOMATOPOEIA

It is also a Greek word which is formed of *onoma* (name or word)+paiein (to make). Hence *Onomatopoeia* means the formation of a name or word by imitating the natural sound associated with the object or action involved. It is, therefore, sometimas called *Echoism*. The sounds of words like *tinkle, buzz, chickadee, hiss, rattle, bang* etc. suggest their respective sense.

This figure consists in the use of a word or words the actual sounds of which suggest or echo their sense.

It is used in both prose and poetry, though it is more important in poetry than in prose.

Examples :

1. The *moan* of doves in immemorial elms,
   And *murmuring* of innumerable bees.
   —Tennyson : "Come Down, O Maid"

The sounds produced by the words *moan* and *murmuring* suggest their meaning

2. Dry *clash'd* his harness, in the icy caves
   And barren chasms and all left and right
   The bare black cliff *clang'd* round him.
   —Tennyson : Morte d' Arthur

Here the sounds of the words *clashed* and *clanged* seem to resemble the sounds denoted by them.

3. I heard the water *lapping* on the *crag*,
And the long *ripple* washing in the reeds.
—Tennyson : Morte d' Arthur

Here the sound of the words : *lapping*, *crag* and *ripple* suggest *the lap of the waves against rock*, *steep, rugged mass of rock* and *small movement on the surface of water* respectively.

4. *The long day wanes* : *the slow moon climbs* : *the deep*
Moans round with many voices. —Tennyson : Ulysses

Here the sound of the words seems to denote how the long day is gradually coming to a close, how the moon is climbing slowly from the eastern horizon up into the sky and how the sea is sending up a low moaning or subdued murmur.

5. He, stepping down
By *zig-zag* paths and *juts* of *pointed* rock,
Came to the shining *level* of the lake.
—Tennyson : Morte d' Arthur

Here the sounds of the words *zig-zag*, *juts*, *pointed and level* echo their respective sense.

6. As he based
His feet on *juts* of *slippery crag* that *rang*
Sharp-smitten with the *dint* of armed heels.
—Tennyson : Morte D' Arthur

Here the sounds of the words *juts, slippery*, *crag*, *dint* and *rang* seem to resemble the sounds they denote.

7. Most *weary* seemed the sea, *weary* the oar,
Weary the wandering fields of barren foam.
—Tennyson : The Lotos-Eaters

Here the repetition of the word 'weary' suggests the vastness of the ocean and the endless efforts the weary mariners of Uysses will have to make before they can hope to reach their island home.

8. Overhead the plumed members of the winged tribe kept on *chattering* and *chirping*.

Here the sounds of the words : *chattering* and *chirping* echo their sense.

9. I *chatter* over stony ways,
In little sharps and trebles,
I *bubble* into eddying bays,
I *babble* on the pebbles. —Tennyson : The Brook

The words *chatter, bubble* and *babble* produce some sounds which echo their sense.

10. The swallow *twittering* from the straw-built shed.
—Gray : Elegy.

11. The *lowing* herd wind slowly o'er the lea. —Gray : Elegy

12. And drowsy *tinklings* lull the distant folds. —Gray : Elegy.

13. The ice was here, the ice.was there,
The ice was all around :
It *cracked* and *growled* and *roared* and *howled*,
Like noises in a swound.
—Coleridge : The Rime of the Ancient Mariner

14. With heavy *thump*, a lifeless lump
They *dropped down* one by one.
—Coleridge : The Ancient Mariner

15. "The bees are *buzzing* and *humming* with great zest ; the doves are *cooing*."

16. Niagara *stuns* with *thundering* sound. —Goldsmith.

The words 'stun' and 'thundering' echo the terrific sound produced by the waterfall named the Niagara.

17. Only the *stuttering* rifles' rapid *rattle*
Can *patter out* their hasty orisons.
—Owen : Anthem for Doomed Youth.

18. The *murmurous* haunt of flies on summer eves.
—Keats : Ode to a Nightingale

19. As I gain the cove with *pushing* prow,
And quench its speed i'the *slushy* sand,
A *tap* at the pane, the quick sharp *scratch*
And blue *spurt* of a lighted match.....
—Browning : Meeting at Night

20. "The children *chatter* and they *clatter* downstairs to come and *dabble* in the cool stream."

21. A needless Alexandrine ends the song,
That, like a wounded snake, *drags its slow length along*.
—Pope : An Essay on Criticism

The tedious length of an Iambic line of six feet called Alexandrine suggests its slow movement or the slow crawling of a wounded snake.

22. When Ajax *strives some rock's vast weight* to throw,
The line too labours, and the words move slow ;
Not so when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main.
—Pope : Essay on Criticism

The labour involved in reading the first line suggests the labour involved in hurling a heavy rock.

Alexander Pope thus extends the use of Onomatopoeia even to such words or expressions the sound of which does not echo but seems to echo their sense.

(ii) Pun or Paronomasia

This figure consists in playing upon words that are similar in sound but different in meaning. Puns are generally used for comic effect. They have serious literary uses also in such writers as Shakespeare and Donne. Puns may be used in *three* different *ways* :

By using a word equivocally :

1. Can a leopard change its *spots* ?
Yes, from one *spot* to another ?

Here the word 'spot' has double meaning : *stripes* as well as *place.*

2. Is life worth living ?—It depends upon the *liver.*

Here the word 'liver' is used equivocally :

It may mean *a person who lives* or the *organ* in the body *which produces bile or purifies the blood.*

3. If a young woman loses her husband, does she always pine for a *second* ?

Here the word *second* may mean either a moment or a second husband.

4. For my part, I had rather bear with you than bear you ; yet I should bear no *cross* if I did bear you, for I think you have no money in your purse.
—Shakespeare : As You Like It

There is a play on the word *cross.* Cross may mean either affliction or suffering of life or coin (money). This may mean "If I carry you I shall endure no suffering or affliction" or if I carry you I shall carry no coin, that is, money.

5. Nay, I shall ne'er be *ware* of my own wit till I break my shins against it. —Shakespeare : As You Like It

There is play on the word *ware*. The word 'ware' has two meanings : *aware* or *beware*. The speaker (Touchstone) may mean that he will never be *aware* (conscious) of his wit or he may mean that he will never *beware* (i.e., be cautious until he suffers for it) of his wit. Both the meanings are thus relevant.

6. Ask for me tomorrow and you shall find me a *grave man*.
—Shakespeare : Romeo and Juliet

The above words were said by Mercutio, bleeding to death. Here the words *grave man* may mean either *a serious man* or a man in the grave (dead man).

7. Wilt thou forgive that sin, where I begun,
Which is my sin, though it were *done* before
Wilt thou forgive those sins through which I run ?
And do them still, though still I do deplore ?
When thou hast *done*, thou hast not *done*,
For I have more. —Donne : Hymn to God the Father

There is pun on the poet's own name and the verb 'done'.

8. An ambassador is an honest man *sent to lie* abroad for the good of his country.
—Sir Henry Wotton : Written in a Friend's Album

9. The rider whipped his horse to make it *smart*.
(either to make it run fast or feel a sharp pain)

B. By using a word more than once in different senses :

10. It is no *mean* happiness to be seated in the *mean*.

Here the expression 'no mean happiness' means 'no small happiness' and the expression 'seated in the mean' means seated in the middle position.'

11. He *checked* his *cash* (money in coin or notes) and *cashed* (realised) in his *checks* (bills).

12. So is the *will* of a living daughter curbed by the *will* of a dead father.

Here *will* has two different meanings in two different contexts. The first *'will'* means *deslre* and the second *will* means *signed agreement* or *legal document*.

13. Though a physicist, his knowledge of *sound* is not *sound* (deep).
14. As he eannot always distinguish between consonant *sounds* and vowel *sounds*, his knowledge of prosody cannot be *sound*.
15. Sportsmen can very easily *follow* (pursue) the hounds but they can hardly *follow* (understand or grasp) an argument.
16. In a game of cards a good deal (much) depends on *a good deal* (good distribution of cards).
17. She was wearing a pair of *light* (not heavy) shoes which were shining in bright *light*.

C. By using words similar in sound but different in meaning

18. We met a person from an *antique* (very old) world, who amused us all by his *antics* (grotesque movements).
19. The *ragged* man (man in rags) lives in the *rugged* (rocky) country.
20. The parson (clergyman) *told* the sexton (one who rings church bell) and the sexton *tolled* (rang) the bell.
21. Coal when sold, goes to the *cellar* (underground room for storing coal) and not to the *seller* (one who sells).
22. We have the sole right to save our soul.

(iii) ALLITERATION

This consists in the repetition of the same letter or syllable at the beginning or about the middle or at the end of two or more words, near to each other for the sake of musical effect. The term is usually applied to consonants. Alliteration is more common in verse than in prose. But whether used in prose or verse, **it should never be overdone.**

Example

1. The *b*ookful *b*lockhead, ignorantly read,
   With *l*oads of *l*earned *l*umber in his head.
   —Pope : An Essay on Criticism
2. By *a*pt *A*lliternation's *a*rtful *a*id. —Pope.

There is the repetition of the letter *a* at the beginning of all the words in the line except in the word 'By'.

3. *H*ow *h*igh *H*is *H*ighness *h*olds *h*is *h*aughty *h*ead !

The repetition of the letter *h* at the beginning of all the words in the sentence produces a musical effect.

4. The fair *b*reeze *b*lew, the white *foam f*lew,
   The *f*urrow *f*olllowed *f*ree.
   —Coleridge : The Rime of the Ancient Mariner
5. A university should be a place of *l*ight,
   of *l*iberty and of *l*earning. —Disraeli
6. The *f*aint *f*resh *f*lame of the *y*oung *y*ear *f*lashes
   From leaf to *f*lower and *f*rom *f*lower to *f*ruit.
7. Here files of pins extend their shining rows,
   *P*uffs, *p*owders, *p*atches, *b*ibles, *b*illet-doux.
   —Pope : The Rape of the Lock
8. *W*here *w*igs *w*ith *w*igs, *w*ith *s*word-*k*nots *s*word-knots *s*trive,
   *B*eaux *b*anish *b*eaux, and *c*oaches *c*oaches *d*rive.
   —Pope : The Rape of the Lock
9. He rushed into the *f*ield, and, *f*oremost *f*ighting, *f*ell.
   —Byron : Waterloo
10. *W*eave the *w*arp and *w*eave the *w*oof
    The *w*inding sheet of Edward's race. —Gray : The Bard
11. Nor east one *l*onging *l*ingering *l*ook behind. —Gray : Elegy
12. The *l*owing herd wind s*l*ow*l*y o'er the *l*ea. —Gray
13. Life is made up of *s*obs, *s*niffles and *s*miles, with *s*niffles predominating. —O. Henry : The Gift of the Magi
14. But now I am *c*abin'd, *c*ribb'd, *c*onfin'd, bound in
    To saucy doubts and fears.
    —Shakespeare : Macbeth, Act III. iv
15. *R*uin seize thee, *r*uthless king ! —Gray
16. It is he that puts into a man all the *w*isdom of the world *w*ithout speaking a *w*ord.
    —Sir Walter Raleigh : A History of the World
17. *A*lone, *a*lone, *a*ll, *a*ll *a*lone
    *A*lone on a *w*ide, *w*ide sea.
    —Coleridge : The Ancient Mariner
18. I wie*l*d the f*l*ai*l* of the *l*ashing hai*l*
    The letter 'l' is here repeated in words very closely following each other.
19. From *c*ourts to *c*amps, to *c*ottages it strays.
    —Goldsmith : The Traveller

20. An Austrian army awfully arrayed.
21. I sigh the lack of many a thing I sought
And with old woes new wail my dear times waste.
—Shakespeare : Sonnet XXX

The letter 'w' is repeated at the beginning of the words : *with, woes, wail* and *waste*.

22. "Out of this house"—said rider to reader,
"Yours never will"—said farer to fearer,
"They're looking for you"—said hearer to horror
As he left them there, as he left them there. —W. H. Auden

23. The portly presence of potentates goodly in girth.
—Masefield : A Consecration

24. Sweet bird, that shunn'st the noise of folly,
Most musical, most melancholy ! —Milton : Il Penseroso

25. A fop their passion, but their prize a sot.
—Pope : The Rape of the Lock

Alliteration also occurs in many popular phrases ; viz. *hale and hearty, hearth and home, kith and kin, safe and sound, rhyme and reason, weal and woe,* spick and span, *first and foremost, fire* and *fury, bag and baggage* etc.

26. Thus let me live, *unseen, unknown,*
Thus *unlamented* let me die. —Pope

(iv) ASSONANCE

This figure consists in the repetition of similar or identical vowel sounds in a sequence of successive or nearly successive words ; as—

1. Thou still unravished bride of quietness,
Thou foster child of silence and slow time.
—Keats : Ode on Grecian Urn

Mark the recurring long *i* in most of the words.

2. A love that took an early *root*
And had an early *doom*. —Surrey
3. If aught of oaten stop or pastoral song
May hope, chaste Eve, to soothe thy pensive ear.
—William Collins : Ode to Evening

Here the assonantal effect depends on a sequence of both similar and identical vowels.

4. In mist or *cloud*, on mast or *shroud*,
   It perched for vespers *nine* ;
   Whiles all the *night*, through fog-smoke *white*,
   Glimmered the white moon-*shine*.

—Coleridge : The Ancient Mariner

(v) **EUPHONY** (Gk *euphonia*<euphonos, sweet-voiced or musical : eu-well+phone, voice).

In this figure words having smooth and pleasant sounds are used to make the language musical to the ear ; as—

(i) And lucent syrops, tinct with cinnamon ;
   Manna and dates, in argosy transferred
   From Fez ; and spiced dainties, every one,
   From silken Samarcand to cedar'd Lebanon.

—Keats : The Eve of St. Agnes

The language used here is not only smooth and pleasant but also musical.

(ii) Music that gentlier on the spirit lies,
   Than tir'd eyelids upon tir'd eyes ;
   Music that brings sweet sleep down from the blissful skies.

—Tennyson : The Lotos-Eaters

(vi) **CACOPHONY**

This figure is just the opposite of Euphony. It consists in the use of language which seems harsh, rough and unmusical. It may be either due to the fault of the author or deliberately used for the sake of humorous effect.

1. Lay like the folds of a bright girdle furled.

—Matthew Arnold : Dover Beach

The line is really unfortunate in as much as it produces jarring effect. The use of the word *furled* at the end of the line has spoilt the beauty and the melody of the line.

2. Rats !
   They fought the dogs and killed the cats
   Split open the kegs of salted sprats,
   Made nests inside man's Sunday hats.

—Browning : Pied Piper

The language in this extract has been deliberately chosen for the sake of humorous effect.

How To Explain Onomatopoeia, Alliteration, Pun etc.

1. And *s*ure in language *s*weet *she s*aid,
   I love thee true. —Keats : La Belle Dame Sans Merci

The figure of speech used here is Alliteration because here the letter 's' is repeated at the beginning of several successive words : sweet, she, said.

2. Only the *stuttering* rifles' rapid *rattle*
   Can *patter* out their *hasty* orisons.
   —Owen : Anthem for Doomed Youth

There are *three figures of speech* in the quoted extract. First, there is Onomatopoeia in *stuttering*, *rattle* and *patter out* because the sound produced by them suggests their sense. Secondly, there is Alliteration in *riflers' rapid rattle* because the letter 'r' is repeated at the beginning of each of them. Thirdly, there is Transferred Epithet in *hasty orisons* because here the epithet 'hasty' which properly belongs to the rattling sound of the rifles is transferred to orisons. Really speaking 'orisons' are not hasty but the sound of the rifles offering prayer as it were is hasty.

3. The swallow *twittering* from the straw-built shed.
   —Gray : Elegy

It is an example of the figure of Onomatopoeia because here the word *twittering* suggests its sense.

There is also Alliteration in the line. The letters 's' and 't' are repeated in words very closely following each other.

4. A cannon-ball took off his legs, so he laid down his *arms*.

There is play on the word *arms* which in the present context may mean either *weapons* or fore-limb from shoulder to hand.

5. It is no *mean* pleasure to be seated in the *mean*.

The figure used here is Pun. There is humorous play on the word 'mean' which has two different meanings. It means that there is great pleasure to be seated in the middle position. The first 'mean' means small and the second 'mean' means 'middle position'.

6. Shall I, wasting in desp*air*,
   Die because a woman's *fair* ?
   For if she be not for me,
   What care I how fair she *be* ?
   —George Wither : A Love Sonnet

The figure of speech used here is Assonance, because there is repetition of the identical vowel sounds in the closing stressed syllables of the verse.

7. Days and moments quickly *flying*,
Blend the living with the *dead* ;
Soon will you and I be *lying*
Each within our narrow *bed*. —Edward Ceswall : Hymn

The figure of speech used here is Assonance . Here the assonantal effect depends on a sequence of identical vowels.

8. The *murmurous* haunt of flies on summer eves.
—Keats : Ode to a Nightingale

The figure of speech used here is Onomatopoeia. The flowers attract swarms of buzzing flies in the summer evening by their fragrance and honey. The line is wonderfully suggestive of the 'buzz' of flies by *s* and *z* sounds.

CHAPTER IX

FIGURES BASED ON CONSTRUCTION

By construction we mean here the arrangement and relation of words in a phrase, clause or sentence. Now, grammatical construction and word and sentence-building are at the basis of a number of figures of speech. To this group belong the following :

(i) INTERROGATION or EROTESIS
(ii) EXCLAMATION
(iii) CHIASMUS
(iv) HENDIADYS
(v) ZEUGMA
(vi) ASYNDETON
(vii) POLYSYNDETON
(viii) HYPERBATON
(ix) ANAPHORA or EPANAPHORA

(i) INTERROGATION OR EROTESIS

It is a rhetorical device of asking a question that suggests its own answer. This method is often effective in great oratory as well as in cruel sarcastic bullying of weak people ; as—

1. Who is here so base that would be a bondman ?

—Shakespeare : Julius Caesar

The answer the question assumes is that there is none so base that would be a bondman (slave).

2. Who is here so vile that will not love his country ?

—Shakespeare : Julius Caesar

The answer the question suggests is that there is none so unpatriotic.

3. I thrice presented him a kingly crown which he did thrice refuse : *Was this ambiton ?* —Julius Caesar

The answer suggested by the question is that this was no ambition.

4. Shall we receive good at the hand of God
And evil not receive ? —Browning : The Melon-Seller

The answer is obvious. Man should be prepared to receive both good and evil at the hand of God.

5. What is he, that thou art so mindful of him ?
   This implies that he is not at all important.
6. Fail I alone, in words and deeds ?
   Why, all men strive and who succeeds ?
   —Browning : The Last Ride Together

The answer to the first question is quite obvious. It suggests that the speaker is not the only person to fail in words and deeds. The second question also implies that none succeeds.

7. Can storied urn or animated bust
   Back to its mansion call the fleeting breath ?
   —Gray : The Elegy
8. Can Honour's voice provoke the silent dust,
   Can Flattery soothe the dull cold ear of Death ?
   —Gray : The Elegy
9. Shall we, who struck the lion, shall we
   Pay the wolf homage ? —Byron
10. Doth God exact day-labour, light-denied ?
    —Milton : On his blindness

The answer is obvious. No service is expected of a man who is blind.

11. Hath not a Jew eyes ? Hath not a Jew hands, organs, dimensions ? —Shakespeare : The Merchant of Venice

The answer is quite obvious. A Jew is as much a man as any other man. He has the same kind of eyes, hands, limbs, form and shape as any human being possesses.

12. If you prick us, do we not bleed ?
    —Shakespeare : The Merchant of Venice
13. If you tickle us, do we not laugh ? ,,
14. If you poison us, do we not die ? ,,
15. For who can think submission ?
    —Milton : Paradise Lost, Book I, L661
16. Is this the region, this the soil, the clime
    ... ... this the seat
    That we must change for Heaven ? This mournful gloom.
    For that celestial light ? —Paradise Lost, Book I, L242-244.

Satan here expresses his wonder and anguish by seeing the place namely Hell which they must exchange for Heaven.

17. And is this yarrow ? This the stream
Of which my fancy cherished
So faithfully, a waking dream ?
—Wordsworth : Yarrow Visited

Here also the poet expresses his wonder at the first sight of the river Yarrow. There are two other figures of speech in the quoted lines : *Personification* and *Oxymoron.* 'Fancy' is personified and 'waking dream' is an example of Oxymoron.

18, Gods ! shall the ravisher display your hair
While the fops envy, and the ladies stare ?
—Pope : The Rape of the Lock

When Thalestris asks Belinda, she does not stay for answer because the answer is obviously "No."

The answer suggested by a common rhetorical question, i.e., an Interrogation should never be 'Yes'.

19. Shall I, wasting in despair,
Die because a woman's fair ? —George Wither : Sonnet

20. Is there any peace
In ever climbing up the climbing wave ?
—Tennyson : The Lotos-Eaters

21. Can the Ethiopian change his skin, or the leopard his spots ? —Old Testament.

22. O, wind,
If Winter comes, can Spring be far behind ?

23. Is it, in heaven, a crime to love too well ? —Pope

24. Are you without all respect for your father, for your elder brother, for your teacher ?

25. For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay ?
—Shakespeare : Hamlet

26. Was it not a piece of luck ?

27. Is controversy entirely useless ?

(ii) EXCLAMATION

It is the sudden expression of an emotion or feeling. It is generally introduced by an exclamatory word like what, how etc. or by an interjection ; as—

1. How sweet the moonlight sleeps upon this bank !
—Shakespeare : The Merchant of Venice
2. O what a fall was there my countrymen !
—Shakespeare : Julius Caesar
3. How sharper than a serpent's tooth it is
To have a thankless child ! —Shakespeare : King Lear
4. What a piece of work is a man ! How noble in reason ! how infinite in faculties ! in form and moving, how express and admirable ! in action, how like an angel ! in apprehension, how like a god ! —Shakespeare : Hamlet
5. Oh ! that the Desert were my dwelling place !
—Byron : Childe Harold's Pilgrimage,
6. Oh that those lips had language !
—Cowper : On the Receipt of My Mother's Picture
7. Oh, had I the wings of a dove,
How soon would I taste you again ! —Cowper
8. Dear God ! the very houses seem asleep,
And all that mighty heart is lying still !
—Wordsworth : Composed upon Westminster Bridge
9. But she is in her grave, and, Oh,
The difference to me !
—Wordsworth : She dwelt Among the Untrodden Ways.
10. But O for the touch of a vanished hand,
And the sound of a voice that is still !
—Tennyson : Break, Break, Break
11. But O, as to embrace me she inclin'd,
I waked, she fled, and day brought back my night.
—Milton : Sonnet on his Deceased Wife
12. O how full of briars is this working-day world !
—Shakespeare : As You Like It.
13. How sleep the brave, who sink to rest
By all their country's wishes blest !
—W. Collins : Ode Written in 1746
14. How like a winter hath my absence been
From thee, the pleasure of the fleeting year ! —Shakespeare
15. With how sad steps, O Moon, thou climb'st the skies !
How silently, and with how wan a face ! —Philip Sidney

16. Bright Star ! would I were steadfast as thou art !
—Keats : Bright Star

17. O, what a tangled web we weave,
When first we practise to deceive ! —Scott

18. How sweet a thing it is to wear a crown !
—Shakespeare : Henry VI

(iii) **CHIASMUS** [From GK *Chiasmos*, placing crosswise]

This figure consists in the inversion of the second of two parallel phrases or clauses or of the same phrase or clause for emphasis or emotional effect, when it is subsequently repeated or referred to in a sentence.

Examples :

1. The years to come seemed *waste of breath*,
A waste of breath the years behind.
—Yeats : An Irish Airman Foresees His Death

Here Chiasmus consists in the inversion of the position of the same phrase.

2. '*Beauty is truth, truth beauty*'—that is all
Ye know on earth, and all ye need to know.
—Keats : Ode on a Grecian Urn

Here the clause 'Beauty is truth' is repeated in an inverse order in order to create a deeper impression on the mind.

3. We that *live to please* must *please to live*. —Johnson.

Here the clause 'live to please' is inverted when it is repeated in the sentence, for the sake of emphasis.

4. For *love is heaven*, and *heaven is love*.
—Scott : The Lay of the Last Minstrel

5. This man [Chesterfield], I thought, had been *a Lord among wits* ; but I find, he is only *a wit among Lords*.
—Boswell's Life of Johnson

6. *A wit with dunces* and *a dunce with wits*.—Pope : The Dunciad

7. *Live to learn* and *learn to live*.

8. And *singing* still dost *soar*, and *soaring* even *singest*.
—Shelley : To A Skylark

9. So *these were wed, and merrily rang the bells*,
Merrily rang the bells, and these were wed.
—Tennyson : Enoch Arden

10. The *sabbath was made for man* and not *man for the sabbath.*
—The New Testament

11. We always believe *our first love is our last,* and *our last love our first.* —Whyte-Melville : Katerfelts

12. *Fair is foul,* and *foul is fair.* —Shakespeare : Macbeth

13. The mind is its own place, and in itself
Cad make *a heaven of hell, a hell of heaven.*
—Milton : Paradise Lost, BK I

14. For *the sky and the sea,* and *the sea and the sky*
Lay like a load on my weary eye
—Coleridge : The Ancient Mariner

15. Temple was *a man of the world amongst men of letters, a man of letters amongst men of the world.*
—Macaulay : Life and Writings of Sir Wm. Temple

16. Although too much of *a soldier among sovereigns,* no one could claim with better right to be *a sovereign among soldiers.* —Scott : Life of Napoleon

17. "*Let Spades be trumps* !" she said and *trumps they were.*
—Pope : The Rape of the Lock

18. Steele was *a rake among scholars* and *a scholar among rakes.*
—Macaulay

19. Woe unto them that call *evil good,* and *good evil.* (Isaiah)

20. *Down dropt* the breeze, the sails *dropt down.*
—Coleridge : The Ancient Mariner

21. We *eat to live* and do not *live to eat.*

(iv) **HENDIADYS** [GK phrase *hen dia dyoin meaning one thing by means of two*].

It is a figure of speech in which two nouns or a noun and a pronoun joined by 'and' are used instead of a noun or pronoun and a modifier to express a complex idea. That is to say, its meaning becomes clear if one of the nouns be used as adjective to the other; e.g. *deceit* and *words* for *deceitful words.* Some other examples are given below :

1. With *joy and a song* (joyful song)
I clear my way. —Abercrombie : The Stream's Song.

2. Fatigued he sinks into some pleasant lair
Of wavy grass, and reads a debonair
And gentle tale of *love and languishment*,
—Keats : To one who has been long in city pent

Here by 'love and languishment' is meant 'languishing love.'

3. That life is lost to *love and me*. (love-lorn me) —Scott
4. Then spend your life in *joy and sport*. (joyful sport)
5. *Gladness and tidings* spread all around. (Glad tidings)
6. *Perfume and flowers* fall in showers, (Perfumed flowers)
That lightly rain from ladies' hands.
7. No product here the barren hills afford,
But *man and steel, the soldier and his sword*.
—Goldsmith : The Traveller

Here the two nouns 'man and steel' have been used to mean *armed* (*steeled*) *men*, i.e., a race of armed fighters. Similarly the words : *the soldier and his sword* mean *sword-bearing soldiers*.

8. Who would bear such *life and sufferance*, such *love and hate* ?
(*suffering life* and *hated/despised love*)
9. Thou still unravished bride of quietness,
Thou foster-child of *silence and slow time*.
—Keats : Ode on a Grecian Urn

By 'silence and slow time' the poet means *silent, slow time* or silence of slow time, i.e., long silence extending through the slow passage of time from the ancient Greek times to our own.

10. The hall was full of *melody and misses*. (melodious misses)
11. Music that seeks to govern the souls of men must first seek *audience and attention*. (attentive audience).
12. He had an uneasy feeling about the *mysteries and presences* (mysterious presences).
13. Should I resign my *jewel and crown* (jewelled crown or crown studded with jewels) ?
14. For *cups and silver* on the burnish'd board
Sparkled and shone. —Tennyson : Enoch Arden

(v) **ZEUGMA** [Gk word which means yoking]

It is a figure of speech in which a single word, usually a verb or an adjective, is connected with two or more words to one of which

it seems logically related and so a second word is required to make the sense strictly accurate ; as—

1. *The feast and noon grew high.* —Milton.

Here the verb 'grew' which properly applies to the feast has been used also as verb to the noun *noon* which requires a separate verb : advanced.

2. They sat down and *ate a little bread and wine.*
One can eat bread but one cannot eat wine.

So the verb 'eat' goes well with bread but not with wine and so a separate verb 'drink' is required. People *eat bread* and *drink wine.*

3. Or *stain her honour, or her new brocade.*
—Pope : The Rape of the Lock

Here the verb *stain* applies properly to brocade (ornamented or decorated dress), but not to honour which requires a separate verb *sully.*

4. *Obliged by hunger and request of friends.* —Pope

Here the adjective *obliged* properly applies to *request* but *hunger* requires a separate adjective *forced* or *compelled* to qualify it.

5. The *moment* and the *vessel passed.* —Tennyson

Here one verb 'passed' is joined to two nouns 'moment' and 'vessel' each of which requires a separate verb to bring out the accurate meaning. The moment *passed* and the vessel *sailed* away.

6. *Banners* on high and *battles passed* below. —Byron

The verb 'passed' applies properly to 'battles,' but the noun 'banners' as subject requires a separate verb : 'flew' to explain the meaning of the line fully.

7. When the beggar appealed to him for help, he *gave* him *a sigh and six pence.* —C.U. (1954)

The verb 'gave' goes well with six pence and a separate transitive verb *heaved* is needed to govern the object *sigh.*

8. She hushed the fact and the child to sleep.
One can suppress a fact and hush a child to sleep.

9. This helped him hide his wrongs and his revenge.
One can hide one's wrongs but not his revenge. Revenge requires a separate verb *avoid* to govern it as its object.

Zeugma is used for the sake of economy of expression. In the tight limits of the closed couplet poets in the 18th century could not afford to introduce elaborate expressions and so they had to exploit rhetorical figures like Zeugma and Hendiadys.

(vi) ASYNDETON

[GK asyndeton<a – not + syndetos—united with] So literally Asyndeton means "not bound together."

This figure consists in leaving out the usual conjunctions connecting the different words or parts of a sentence. Its main function is to impart vividness and vigour to what is thus expressed.

1. *He smiled, shook hands, parted.*
2. I slip, I slide, I gleam, I dance. —Tennyson : The Brook
3. Theirs be the music, the colour, the glory, the gold ;
   Mine be a handful of ashes, a mouthful of mould.
   —John Masefield : A Consecration
4. A speck, a mist, a shape, I wist !
   —Coleridge : The Ancient Mariner
5. I seal, I cancel, I do what I like. —Marlowe : Edward II
6. I came, I saw, I conquered. —Julius Caesar
7. Hail wedded love, mysterious law, true source
   Of human offspring, sole propriety
   In paradise of all things common else.
   —Milton : Paradise Lost
8. O, what a noble mind is here o'erthrown,
   The courtier's, scholar's, soldier's eye, tongue, sword.
   —Shakespeare

(vii) POLYSYNDETON

GK *poly* – many + *syndetos*—bound together. So literally it means 'using many conjunctions.' This figure consists in the use or repetition of too many conjunctions in a sentence ; as—

1. .....I mete and dole
   Unequal laws unto a savage race,
   That hoard, and sleep, and feed, and know not me.
   —Tennyson : Ulysses
2. Everyday we buy rice *and* pulses *and* vegetables *and* fish *and* meat *and* fruits and sweets.

3. Neither blindness *nor* gout, *nor* age, *nor* penury, *nor* domestic afflictions, *nor* political disappointments, *nor* abuse, *nor* proscription, nor neglect had a power to disturb his sedate and majestic patience. —Macaulay

4. It crackcd *and* growled *and* roared *and* howled.
Like noises in a swound !
—Coleridge : The Ancient Mariner

This is *also an example of Onomatopoeia.*

The second line is an instance of Simile.

5. Souls that have toiled, and wrought, and thought with me.
—Tennyson : Ulysses

6. There speech *and* thought *and* nature failed a little,
And he lay tranced. —Tennyson : Enoch Arden

(viii) HYPERBATON

It is a Greek word which literally means 'overstepping', GK *hyper* meaning 'over' and *baino* meaning 'to step',

It is a figure of speech in which the grammatical order of words is inverted for the sake of emphasis ; as—

1. Here *wast* thou bayed, brave heart,
Here *didst* thou fall. —Shakespeare : Julius Caesar

The grammatical order of the first line should have been "Brave heart, thou wast bayed here" and that of the second line should have been "Thou didst fall here", but the speaker changed the natural order of words for the sake of strong effect.

2. *Thrice was he offered the kingly crown*
And *thrice was it rejected.*

Here also the natural order of words has been changed to secure emphasis.

3. *Much have I travelled* in the realms of gold
And *many goodly states and kingdoms seen.*
—Keats : On First Looking into Chapman's Homer

In the first line the adverb *much* has been placed before the verb 'have travelled' and in the second line the object has been placed before the verb *have seen* for striking effect.

4. *Him* the Almighty Power
Hurled headlong down
To bottomless perdition. —Milton : Paradise Lost, BK I

5. *Stole* a maiden from her place,
Lightly to the warrior *stepped.*
—Tennyson : Home They Brought Her Warrior Dead

6. *A slumber* did my spirit seal. —Wordsworth

7. *Never saw I*, never felt, a calm so deep !
—Wordsworth : Composed upon Westminster Bridge

8. *Once did she hold* the gorgeous east in fee.
—Wordsworth : On the Extinction of the Venetian Republic

9. *Strange fits of passion have I known.* —Wordsworth

10. *Thrice he essayed*, and *thrice* inspite of scorn
Tears, such as angels weep, burst forth,
—Milton : Paradise Lost, BK I, line 619

11. *Just are the ways of God*,
And justifiable to men. —Milton : Samson Agonistes

12. *Sweet are the uses of adversity.*
—Shakespeare : As You Like It

13. *Silver and gold* have I none ; but *such as I have give I thee.*
—The New Testament : Acts of the Apostles

14. *Thrice is he armed,* that hath his quarrel just.
—Shakespeare : King Henry VI

15. *Blessed are those who are merciful.*

16. Out of despair comes hope.

17. *Never again after this incident did he disobey me.*
—M. K. Gandhi

18. *Naked came I* out of my mother's womb and *naked shall I return* thither. —Old Testament

19. *Lands he could measure, terms and tides presage,*
—Goldsmith : The Village School Master

20. *Dull would he be of soul* who could pass by
A sight so touching in its majesty.
—Wordsworth : Composed upon Westminster Bridge

(ix) **ANAPHORA or Epanaphora** [GK *ana*=up, back+*pherein*=to bear)

This figure consists in the repetition of words or phrases at the beginning of several successive clauses or sentences, as—

1. *And* so, *from hour to hour,* we ripe and ripe,

And then *from hour to hour*, we rot and rot,
And thereby hangs a tale.

—Shakespeare : As You Like It, Act II. Sc VII

In this extract the word *and* occurs at the beginning of each of the sentences. More over, the phrase *from hour to hour* also occurs in the first two lines. So it is a case of Anaphora.

2. *The ice was* here, *the ice was* there,
The ice was all around. —Coleridge : The Ancient Mariner

Here the words *the ice* are repeated at the beginning of all the sentences.

3. *Theirs* not to make reply,
Theirs not to reason why,
Theirs but to do and die.

—Tennyson : Charge of the Light Brigade

There is the repetition of the word, *Theirs* at the beginning of all the lines in the extract.

4. *Ring out* old shapes of foul disease ;
Ring out the narrowing lust of gold ;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

—Tennyson : In Memoriam

This is an example of Anaphora because each of the sentences in the extract begins with '*Ring out*'.

5. *By foreign hands* thy dying eyes were clos'd,
By foreign hands thy decent limbs compos'd,
By foreign hands thy humble grave adorn'd,
By strangers honour'd and by strangers mourn'd

—Pope : To the Memory of an Unfortunate Lady

6. *One lesson*, Nature, let me learn of thee,
One lesson which in every wind is blown,
One lesson of two duties kept in one
Though the loud world proclaim their enmity.

—Matthew Arnold : Quiet Work

7. *Between two* hawks, which flies the higher pitch,
Between two dogs, which hath the deeper mouth,
Between two horses, which doth bear him best,

Between two girls, which hath the merriest eye ;
I have, perhaps, some shallow spirit of judgment
—Shakespeare : Henry VI, Pt. I

8. *Lost wealth* may be replaced by industry, *lost knowledge* by study, *lost health* by temperance or medicine, but *lost time* is gone for ever. —Samuel Smiles : Self-Help

9. *Old age* is wise, and full of constant truth,
Old age well stayed from ranging humours lives,
Old age has knowen, whatever was in youth,
Old age o'ercomes the greater honour gives.
—Abraham Fraunce

10. *There is* a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep sea, and music in its roar
I love not man the less, but Nature more.
—Byron : Childe Harold's Pilgrimage

11. Is not *old* wine wholesomest, *old* pippins toothsomest, *old* wood burn brightest, *old* linen wash whitest ? *Old* soldiers, sweet-heart, are surest, and *old* lovers are soundest ?
—Webster : Westward Hoe, Act II, Sc. ii

12. *Such was then the estate* of this Duke, as it was no time by direct means to seek her, and *such was the estate* of his captive will, as he could delay no time of seeking her.
—Abraham Fraunce

13. *And* now there came both mist and snow,
And it grew wondrous cold ;
And ice, mast-high, came floating by,
As green as emerald.
—Coleridge : The Rime of the Ancient Mariner

14. *I impeach* Warren Hastings of high crimes and misdemeanours. **I impeach** him in the name of the Commons' House of Parliament, whose trust he has betrayed. **I impeach** him in the name of the English nation whose ancient honour he has sullied. **I impeach** him in the name of the people of India whole rights he has trodden under foot and whose country he has turned into a desert. —Burke

15. I love everything that's *old—old* friends, *old* times, *old* manners, *old* books, *old* wine.

—Goldsmith : She Stoops to conquer, Act. I. Sc. i

16. *If ever* you have look'd on better days,
If ever been where bells have knoll'd to church,
If ever sat at any good man's feast,
If ever from your eyelids wip'd a tear,
And know what 'tis to pity and be pitied,
Let gentleness my strong enforcement be :
In the which hope I blush and hide my sword.

—Shakespeare : As you Like It, II, vii

CHAPTER X

MISCELLANEOUS FIGURES

To this group belong the following figures of speech :

(i) TAUTOLOGY
(ii) APOSIOPESIS or RHETORICAL RETICENCE
(iii) SYLLEPSIS
(iv) PROLEPSIS or ANTICIPATION
(v) MALAPROPISM
(vi) EPISTROPHE
(vii) PARALEIPSIS

(i) TAUTOLOGY

The word is derived from Gk word *tautologia* which literally means 'the same word', Gk *tautos* meaning 'the same' and '*logos*' meaning 'word'.

This figure consists in the repetition of two or more words or phrases having the same or almost the same sense either for the sake of emphasis or for the sake of rhythm ; as—

1. We *acknowledge* and *confess* our manifold *sins* and *wickedness.*
2. I am *thankful* and *grateful* to him for all that he has done for me.
3. We *rejoiced* at the *happy* sight.
4. I offered my *grateful thanks* to him.
5. Divide it into *two equal halves.*
6. We cannot do without the *necessary essentials* like food, clothes and shelter.
7. I am awfully *exhausted* and *worn-out.*
8. He has *seen* it *with his own eyes.*
9. It is our *birth right* and *privilege* as citizens of a democratic country to vote at public elections.
10. The cold *neutrality* of an *impartial* judge. —Burke
11. He is an *impartial* and *neutral* judge.
13. He works according to a well thought-out *scheme* and *plan.*
14. How *weak* and *powerless* man is against *powerful* and *mighty* Fate !

15. I remember the wooing of a peascod instead of her, from whom I took two cods and giving her them again, said with *weeping tears*, "Wear these for my sake."

—Shakespeare : As You Like It, II, iv.

Tautology is also found in use in some English phrases and idioms ; as—

hale and hearty, calm aed quiet, bag and baggage, well and good, might and main, first and foremost, lord and master, kith and kin, far and away, over and above, hearth and home, to all intents and purposes etc.

(ii) APOSIOPESIS or Rhetorical Reticence

By this figure the writer or speaker suddenly breaks off in the middle of a sentence, leaving something unsaid for the sake of greater effect. This may be really a good way to touch the heart of the hearer or reader or to achieve a comic or threatening effect. This may also be a trick of an inferior writer to avoid a description for which he lacks the skill.

Examples :

1. "He catches her in his arms. The fire surrounds them while—I cannot go on." —Steele : The Tatler
2. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential objects in other direction. —O. Henry : The Gift of the Magi
3. Bear with me ;
   My heart is in the coffin there with Caesar,
   And I must pause till it come back to me.

   —Shakespeare : Julius Caesar

Here the speaker abruptly stops under a pretended stress of emotion only to see the effect of his speech.

4. Why urge the chase so far astray ?
   And why so late returned ? and why—
   The rest was in her speaking eye. —Scott
5. They set out in a boat. There was a sudden squall ; the vessel was concealed behind the waves—we stood watching, but what happened to the boat I shudder to—.

(iii) SYLLEPSIS

It is a figure in which a word is used to cover two senses. Though it is formally grammatical, it is odd and is generally used by way of joke or humour : as—

"She helped me to jelly with a silver spoon and a sweet smile".

(iv) PROLEPSIS or ANTICIPATION

This is a figure by which we refer to something as done before it is actually done. One of the well-known examples of this figure is Keats' famous lines from Isabella :

1. So the two brothers and their *murdered man*
   Rode past fair Florence.

Here 'the murdered man' refers to "the man whom the two brothers would soon murder."

2. 'For me' that *widow's* mate expires.' —Scott.

Though the lady has not become a widow as yet, she is called so by anticipation.

3. They are hoping to take some prisoners.
   They cannot be prisoners till they are taken prisoners.
4. He struck his enemy *dead.*

(v) MALAPROPISM

This is a compound word derived from three French words : '*mal a propos*' which means something 'out of place'. This is a figure which consists in "a ludicrous misuse of word, especially for one resembling it." The misuse of words again may be of three kinds :

1. A word may be used correctly in a wrong context.
2. A word may be used correctly without seeming correct.
3. It may be used in a form which bears a distant relationship to real words.
4. A word having contrary meaning to the word intended may be used.

Now, this confusion between words or rather misuse of words is characteristic of Mrs Malaprop, an immortal creation of Sheridan. Her very name indicates the absurdity of her language. Indeed her violation of king's English is extremely diverting and is a never-ending source of fun.

Examples :

1. Sure, if I *reprehend* (comprehend) anything in this world, it is the use of *oracular* (vernacular) tongue and a nice *derangement* (arrangement) of epitaphs (*epithets*).
2. He is the very *pine-apple* (pinnacle) of politeness.
3. She is as headstrong as an *allegory* (alligator) on the bank of the Nile.

Mrs Malaprop is also noted for using high-sounding and bombastic classical words resembling each other in sound but differing widely in meaning ; as—

4. Oh ! it gives me *hydrostatics* to such a degree ! I thought she had *persisted* in corresponding with him ; but behold, this very day, I have *interceded* another letter from the fellow !

Here 'hydrostatics' has been wrongly used for 'hysterics', 'persisted' for 'desisted' and 'interceded for 'intercepted'.

Sometimes Mrs Malaprop uses words which have just the opposite meanings ; as—

5. Well, Sir Anthony, since you desire it, we will not *anticipate* (retrospect) the past ; —so mind young people—our *restrospection* (anticipation) will now be all to the future.

Really speaking, one can look forward to or foresee the future and recall the past and not anticipate the past and retrospect the future.

6. If ever you betray what you are entrusted with—(unless it be other people's secrets to me) you forfeit my *malevolence* (benevolence).
7. He hath a great *infection* (affection, desire), sir, as one would say, to serve.

Shakespeare : The Merchant of Venice, Act II, Sc ii, LL 114–115

Malapropism has entered even into the ordinary language and is now regarded as a species of blunder.

8. An experienced gentleman desires engagement as a stenographer ; would accept small *retribution* (remuneration).

(vi) EPISTROPHE

This figure consists in the repetition of words or phrases at the ends of sentences or shorter groups for the sake of greater vigour

and energy of language. It is *just the opposite* of *Anaphora* in which words or phrases are repeated at the beginning of several sentences.

1. And when she was *good,*
   She was very, very *good.*
   But when she was *bad,*
   She was very, very *bad.* —Longfellow

2. What mighty ills have not been done by *woman* ?
   Who was't betray'd the capitol ? A *woman* !
   Who lost Mark Antony the world ? A *woman* !
   Who was the cause of a long ten years' war,
   And laid at last old Troy in ashes ? *Woman* !
   Destructive, damnable, deceitful *woman* !
   —Thomas Otway : The Orphan

3. "O no, he cannot be *good,* that knows not why he is *good* but stands so far *good,* as his fortune may keep him unassailed."

4. "Wit is *dangerous,* eloquence is *dangerous,* a talent for observation is *dangerous,* everything is *dangerous* that has efficacy and vigour for its characteristics."

5. They must not *go there,* you must not *go there* ; no one should *go there*—this is my wish, nay, my command.

(vii) PARALEIPSIS

It is a rhetorical device by which a writer or speaker stresses something under the pretext of overlooking or ignoring it.

1. I come to bury Caesar, *not to praese him.*
   —Shakespeare : Julius Caesar

Here the speaker (Antony) pretends that he has not come to praise Caesar but has come only to bury him, in order to produce a greater effect on the mob—to disarm its hostility.

2. Others may stress the qualities of his head and heart, but I will not say a word about the honesty and integrity of his character, the goodness of his heart, the nobility of his soul and the generosity of his disposition.

Here the writer says everything about a person's character, particularly its finer qualities though he pretends to overlook them.

3. The atrocious crime of being a young man which the honourable gentleman has with such spirit and decency chargcd upon me, I shall attempt neither to palliate nor to deny. —William Pitt : Speech in Reply to Walpole

CHAPTER XI

NAMING & EXPLAINING FIGURES OF SPEECH

1. The earth like a snake renew
   Her winter weeds outworn. —Shelley : Hellas

There are two figures of speech in the above extract : Simile and Mixed Metaphor.

The earth is at first compared to a snake because the similarity between the earth's renewal of beauty and the snake's capacity of casting off the slough (খোলস) to have a fresh beautiful skin is clearly brought out by thc word 'like'. So this is a case of *Simile*.

There are also metaphors within a metaphor. First, the earth is compared to a woman in mourning, who wears weeds. The wintry desolation and bareness of Nature suggest the idea of weeds. The earth in winter is bare and desolate. As winter makes the earth bare and desolate, the long ages of tyranny, envy, ignorance etc. have made the earth ugly and miserable.

Now, like a serpent casting its old skin to wear a fresh one, the earth also at the advent of millennium has cast off its barrenness and beautified itself with green leaves of spring.

So this is an example of Mixed Metaphor.

2. No sleep till morn when *youth and pleasure* meet
   To chase the glowing Hours with flying feet.
   —Byron : Waterloo

Youth and pleasure

This is an example of Hendiadys because here two nouns : youth and pleasure express a complex idea which might have been better expressed if one of them would have been used as adjective to the other. Here 'youth and pleasure' mean 'pleasure-seeking youth', *i.e.*, youthful people bent on seeking pleasure to their heart's content.

Flying feet

This is an example of Alliteration because both the words, 'flying feet' begin with the same consonant and produce thereby a sonorous sound.

3. Will all great Neptune's ocean wash this blood
Clean from my hand ? No, this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

—Shakespeare : Macbeth ; II, Sc. ii

The figure of speech used here is Hyperbole. Here the speaker (Macbeth) makes out of emotion a highly exaggerated statement. He says that not all the waters of the vast seas can ever wash his hands clean again. On the contrary, the blood in his hand will turn the seas red.

Neptune's ocean. This is an example of Allusion because it refers to Neptune, the Greek god of the seas.

4. Time flies, death urges, knells call, heaven invites, hell threatens. —Edward Young : Night

This is an example of personification because here some abstract ideas like time, knell, death, heaven, and hell have been conceived of as living beings having the power of flying, urging, calling, inviting and threatening respectively.

5. He will get more practice out of me than out of seventeen hundred of your *ordinary*, *commonplace* patients, with only one or two diseases each.

—Jerome K. Jerome : The Invalid

The figure of speech used here is Hyperbole because here the speaker exaggerates his own illness. He says that he has a number of complicated diseases which will require the attention of the doctor who will therefore, earn more fees from him than from a large number of patients suffering from one or two diseases.

Ordinary, *commonplace* patients :

This is an example of Tautology because here the words *ordinary* and *commonplace* having the same meaning have been used for the sake of emphasis.

6. Come away, come away, *death*,
And in sad cypress let me be laid ;
Fly away, fly away, *breath* ;
I am slain by a *fair cruel* maid.

—Shakespeare : Twelfth Night

There are two figures of speech in this extract. *Death* and *breath*—two abstract ideas have been addressed by the speaker as if they are living beings. So this is an instance of the figure of Apostrophe.

There is Oxymoron in *fair cruel maid*. There is an apparent contradiction in the expression, for fair persons are generally kind. But here the speaker suggests that though the lady is very fair, she is cruel to him because she is rejecting his love suits.

7. I pant, I sink, I tremble, I expire !—Shelley : Epipsychidion

This is an example of Asyndeton because here the connecting conjunctions between different parts of the sentence have been omitted for the sake of energy and vividness of description.

8. For all his face was white
And colourless, and like the withered moon
Smote by the fresh beam of *the springing east*.
—Tennyson : Morte d' Arthur

The figure of speech used here is Simile because a comparison has been made between two different things : *face* and *withered moon* and the comparison is clearly brought out by the word *like*. His face looked as faded as the faded moon after sun-rise.

There is another figure of speech in the expression—*the springing east*. It is an example of Metonymy because the east which is the point of the horizon where the sun rises stands for the sun. So the springing east means 'the rising sun'. The east is the sign signifying the object—the sun.

9. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.
—O. Henry : The Gift of the Magi

This is an example of Hyperbole because here the author describes the tresses (long unbound hair) of the lady in highly flattering terms. He means to say that her hair was so beautiful that no ornament could add to its beauty. The ornament worn in her hair would have itself been made more beautiful by the beauty of the hair.

10. Surely, surely, *slumber* is more *sweet* than toil, the *shore*.
Than labour in the deep mid-ocean, *wind* and wave and oar,
Oh, rest ye, brother mariners, we will not wander more.
—Tennyson : The Lotos-Eaters

There is Alliteration in the first lime as also in the second because there is the repetition of the letter *s* at the beginning of some successive words : surely, surely, *sweet* and *shore* in the first line as also the repetition of the letter w in the nearly successive words : *wind* and wave in the second line and thus they produce sonorous sounds.

11. There lives more *faith* in honest *doubt*,
Believe me, than in half the creeds.
—Tennyson : In Memoriam

This is an example of Epigram because there is a contradiction in the statement—'there is more faith in honest doubt,' but the contradiction is apparent and not real. This means that honest doubt in something is better than half-hearted faith in it.

12. Where perhaps some *beauty* lies
The cynosure of neighbouring *eyes*. —Milton : L'Allegro

There are three figures of speech in this extract. In the first line the abstract idea *beauty* stands for the concrete, that is, *a beautiful lady*. So it is a case of Synecdoche.

In the second line a comparison has been made between the *beautiful lady* and the *cynosure*, that is, the North Star, but the comparison is only implied and not clearly stated. As the North Star is an object of attraction to all, so the beautiful lady attracted the attention of all the people in her neighbourhood. So it is a case of Metaphor.

There is also Synecdoche in the neighbouring *eyes*. By *neighbouring eyes* the poet means the *people of the neighbourhood*. Here *eye* which is but a part of a man stands for the whole. That is, *neighbouring eyes* mean people of the neighbourhood.

13. *Thrice* he assayed, and *thrice*, inspite of scorn,
Tears, such as Angels weep, burst forth.
—Milton : Paradise Lost, BK I. [ll 69-620]

The figure of speech used here is Hyperbaton because here the grammatical order of words has been inverted for the sake of emphasis. The strict grammatical order is : He essayed thrice and tears burst forth thrice. But the word thrice which is an adverb has been placed at the beginning of the sentence to secure emphasis.

14. Love rules the *court*, *camp*, the *grove*,
And men below, and saints above ;
For love is heaven and *heaven is love.*

—Scott : The Lay of the Last Minstrel

There are two figures of speech : *Metonymy* and *Chiasmus* in these lines.

Here the *court*, the *camp* and *grove* mean *courtiers*, *soldiers* and *ladies* respectively (container for things contained). So this is an example of Metonymy.

The last line is an example of Chiasmus because in this line there is an inversion of the order of words 'Love is heaven' when it is subsequently referred to in it.

15. *The long day wanes ; the slow moon climbs ; the deep*
Moans round with many voices. Come, my friends,
'Tis not too late to seek a newer world,
Push off, and sitting well in order smite
The sounding furrows ; for *my purpose holds*
To sail beyond the sunset, and the baths
Of all the western stars until I die.

—Tennyson : Ulysses

In the first two lines there is the figure of Onomatopoeia because here the words have been chosen and used in such a manner that their sounds seem to echo their sense. The gradual close of the day, the slow movement of the moon from the eastern horizon up into the sky and the deep subdued murmur of the sea uttered in many different tones are suggested by the sound of the words used to describe them.

The deep moans round with many voices : This is an example of Pathetic Fallacy because the sea, an inanimate object is represented here as a living being making in many different tones a low sound of pain and suffering.

The sounding furrows : This is an example of synecdoche because furrows which are nothing but the hollows between the waves stand for the waves themselves. The sounding furrows mean the 'splashing waves.'

For my purpose holds to sail.....until I die.

This is an example of Hyperbole because here the speaker makes a highly exaggerated statement about his firm resolution. He says

that he will go beyond the western horizon where the stars seem to plunge when they set ; that is, he will go beyond the limitless ocean, until he dies.

16. Dan Chaucer, *well of* English undefiled,
On *Fame's* eternal beadroll worthy to be filed.
—Spenser : The Faerie Queene

In the first line the poet has used a Metaphor. Chaucer is compared with a well of pure water, but the comparison is not clearly brought out. It means that Chaucer is the source of chaste English as a well is sometimes a source of pure water.

In the second line there is another figure of speech. *Fame*, an abstract idea is conceived of here as a person wearing an eternal garland of beads of glory.

There is also the figure of Metaphor in this line. For Chaucer is compared to a bead which deserves to be filed on the fame's garland of beads of eternal glory.

17. The great brand
Shot *like a streamer* of the northern morn,
Seen where *the moving isles of winter* shock
By night, with noises of the northern sea.
—Tennyson : Morte d' Arthur

There are three figures of speech in the quoted extract : Simile, Periphrasis and Alliteration. The brand (sword) is compared to a streamer (a column of light) and the comparison is clearly brought out by the word 'like'. It means that the brand (sword) shot out as swiftly and brightly as a streamer (a column of light in the aurora). So this is an example of Simile.

There is also the figure of Periphrasis in the second line because here the expression 'the moving isles of winter' means 'ice-bergs' which is described in a round-about way and not in a direct manner.

Lastly, we also get here an instance of Alliteration because there is the repetition of the letter '*n*' at the beginning of some nearly successive words : *n*ight, *n*oises and *n*orthern.

18. The curfew tolls the *knell* of parting day,
The *lowing* herd wind slowly o'er the lea,
The ploughman homeward plods his *weary* way,
And leaves the *world* to darkness and to me. —Gray : Elegy

There are a number of figures of speech in this quoted extract.

In the first line a Metaphor has been used to describe the passing of the day. Here a comparison has been made between two different things : *curfew* and *knell*, but the comparison has not been clearly brought out. It means that as the knell announces the death of a person, the curfew announces the end of the day.

In the second line the sound of the word *lowing* suggests its sense. So it is a case of Onomatopoeia.

In the third line the epithet 'weary' which properly belongs to 'the ploughman' has been transferred to the 'way' along which the ploughman walks. So it is an example of Transferred Epithet.

In the last line we get an example of Metonymy because the 'world' which is the container stands for the things contained in it, namely *the people of the world.*

Lastly there is also Alliteration because the letter *'l'* has been repeated several times in some nearly successive words like *toll, knell, lowing, slowly, lea* etc.

The letter *'w'* likewise has also been repeated in such words as *wind, weary* and *world.*

19. Dry *clashed* his harness in the icy caves
And *barren chasms*, and all to left and right
The *bare black cliff clanged* round him, as he based
His feet on juts of slippery *crag* that *rang*
Sharp-smitten with the *dint* of armed heels.

—Tennyson : The Passing of Arthur

There are three figures of speech in the above extract.

In the second line *chasms* have been compared to *barren women*, but the comparison is not explicitly stated. It means that the chasms, that is, fissures or deep openings between the hills are as dry and unproductive as sterile women. So it is a case of *Metaphor.*

The figure of speech used in the third line is *Alliteration* because here the letters *'b'* and *'c'* occur at the beginning of successive words 'bare black' and 'cliff clanged' respectively.

Lastly, there is also the figure of *Onomatopoeia* in the quoted lines because the sound of the words *clashed, clanged, slippery, crag, rang* and *dint* echo their senses.

20. Fleance, his son, that keeps him company,
Whose absence is *no less material* to me
Than is his father's, must embrace the fate
Of that dark hour. —Shakespeare : Macbeth, III, i

No less material : The figure of speech used here is Litotes because the statement really bears a strong affirmative sense. It does not simply mean that Fleance's absence is material, that is important to the speaker. What he means to say is that Fleance's absence is very important to him—as very important as his father's. There is another figure of speech—Euphemism in *'Fleance must embrace the fate of that dark hour'*. What the speaker (Macbeth) means to say here is that Fleance must also be assassinated, but instead of saying it bluntly and harshly he states it in a soft and agreeable manner.

21. *Sleep the sleep that knows not breaking,*
Morn of toil, nor night of waking.
—Scott : The Lady Of the Lake

This is an example of Euphemism because here the statement "sleep the sleep that knows not breaking" means 'die' which is expressed in a soft and agreeable manner instead of in an unpleasant and harsh way.

22. Methinks her patient sons before me stand
Where the broad ocean leans against the land.
—Goldsmith : The Traveller

The figure of speech used here is *Vision* because here the poet out of emotion gives a description of the people of Holland with such graphic reality that they seem to be actually present before his eyes.

23. The earth is covered thick with other *clay*,
Which her own *clay* shall cover, heaped and pent,
Rider and horse,—friend, foe,—in one *red burial* blent !
—Lord Byron : Waterloo

The figure of speech used here is *Pun* because here the same word 'clay' has been used more than once in different senses. The word 'clay' in the first line 'the earth is covered thick with other clay' means 'the dead bodies of the soldiers'. The poet here means to say that the earth is covered or strewn with human corpses.

The word 'clay' in the second line has been used in literal sense : the earth's own clay, that is, the dust of the earth. There is also *Alliteration* in the nearly successive words—covered, clay, clay and cover as also in the successive words 'friend, foe' which begin with the same consonant '*c*' and '*f*' respectively and thus produce a sonorous sound.

Red burial : This is an example of *Transferred Epithet* because here the adjective 'red' which properly belongs to the dead bodies has been transferred to the word 'burial'. Really speaking the blood of the mangled bodies of men and horses huddled together in the same big hollow of a grave is red and not the grave or burial.

Lastly, there is also the figure of Chiasmus because the words 'cover' and 'clay' are repeated in an inverse order and thus it makes a deeper impression on the mind.

24. *Dames of ancient days.*
Have led their children through the *mirthful maze,*
And the *gay grandsire,* skilled in *gestic lore,*
Has frisked beneath the *burthen of threescore.*
—Goldsmith : The Traveller

There are three figures of speech in this extract : Alliteration, Transferred Epithet and Periphrasis.

There is Alliteration in 'mirthful maze', 'gay grandsire' and 'beneath the burthen' because the words which are near to each other begin with same consonant '*m*', '*g*' and '*b*' respectively and thus produce sonorous sounds.

Mirthful maze : This is an example of Transferred Epithet because the epithet, *mirthful* which properly belongs to *children* has been transferred to *maze.* Really speaking 'the maze' cannot be mirthful ; it is the 'children' who are mirthful.

Lastly, there is the figure of Periphrasis in such expressions as 'dames of ancient days', 'gestic lore' and 'the burthen of threescore'. By 'dames of ancient days' is meant 'old ladies', which is expressed in a round about way. Similarly 'gestic lore' means 'dance' and 'the burthen of threescore' means a sixty-year old man, but these are stated indirectly and in a round about way.

25. When they talked of their *Raphaels, Correggios,* and stuff,
He shifted his trumpet, and only took snuff.
—Goldsmith : Sir Joshua Reynolds

The figure of speech used in the first line is *Antonomasia* because here 'Raphaels' and 'Correggios' stand for great painters (Individual for the class).

In the second line the figure of speech used is *Anti-climax* because the reference to a man's taking snuff in the context of his possession of a trumpet and that being stated last of all makes the whole sentence ridiculous.

26. *Ring out* old shapes of foul disease,
Ring out the narrowing lust of gold ;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

—Tennyson : In Memoriam

The figure of speech used here is *Anaphora* because here we get the repetition of the same words 'Ring out' at the beginning of the first three lines and 'Ring in' in the last.

27. If to her share some female errors fall,
Look on her face, and you'll forget them all.

—Pope : The Rape of the Lock (ii. 17-18)

This is an example of *Hyperbole* because here the poet pays compliment to Belinda's beauty and appearance. He says that even if she has a female fault or done a wrong thing or committed an error, one is sure to forget it as soon as one looks on her face. So lovely and charming are her physical beauty and facial expressions.

28. She smiled to see the doughty hero slain,
But *at her smile, the beau reviv'd again.*

—Pope : The Rape of the Lock. v. 69-70

The figure of speech used in the second line is Hyperbole because here the poet makes a highly exaggerated statement about chivalry. He means to say that the power of her (Belinda's) smile was so great that it had revived a slain gallant knight.

It is also an example of Epigram. There is an apparent contradiction in the statement—how can smile of a lady revive a dead hero ? But on closer examination, it is found to contain a significant idea. It means that the lady's sympathetic look seemed to have encouraged the knight who was hopeless of her love.

29. This casket India's glowing gems unlocks,
And all *Arabia* smells from yonder box.

—Pope : The Rape of the Lock, i, 133-4

The figure of speech used here is *Metonymy* because here Arabia which is famous for perfumes stands for the perfumes of Arabia (place for production).

30. Belinda now, whom thirst of fame invites.
Burns to encounter two adventurous knights,
At ombre singly to decide their doom ;
And swells her breast with conquests yet to come.
—Pope : The Rape of the Lock, iii. 25-28

The figure of speech used here is *Hyperbole* because here the poet speaks in glowing terms of Belinda's burning desire for fame by inflicting a crushing defeat on two adventurous knights by fighting singly against them in a card-game. The description is both humorous and exaggerated.

31. Now lapdogs give themselves the rousing shake,
And sleepless lovers, just at twelve, awake.
—The Rape of the Lock, i. 15-6

The figure of speech used here is *Innuendo* because here the poet points at something damaging to the character and reputation of the lovers. There is a double insinuation here—that lovers are very like lap-dogs and that lap-dogs are thought as important as lovers, to be dandled with equal fondness and condescension.

UNIVERSITY QUESTIONS & THEIR ANSWERS

Calcutta University, 1981

English Honours

Name and explain the figures of speech of the following passages.

(*a*) What though the field be lost ?
All is not lost—the unconquerable will
And study of revenge, *immortal hate*
And courage never to submit or yield,
And what is else not to be overcome ?

—Milton : Paradise Lost, BK I

The first line is an example of *Interrogation* because here the speaker (Satan) asks a question in a form which suggests the answer. He presumes that it does not matter at all if he has lost the battle.

Then again, there is also Epigram in the whole statement because there is an apparent contradiction in it. Though apparently it seems to be untrue, on closer examination it is found to reveal a significant truth. The speaker (Satan) means to say here that everything has not been lost for him so long as he possesses firm resolve, undying pursuit of revenge, hatred etc.

immortal hate : This is an example of *Oxymoron* because here the contradiction is emphasised by the juxtaposition of two opposite words. Hate, a vice can never be immortal. But here, 'immortal hate' means 'perpetual or eternal hate'—hate that will remain for ever.

There is also *Climax* here. Some expressions like 'unconquerable will', 'study of revenge', 'immortal hate' and 'invincible courage never to accept defeat' are arranged in an ascending order of importance.

The last line is also an example of *Interrogation* because here the speaker (Satan) suggests by raising a question that there is nothing that cannot be overcome.

There is another figure of speech —Anaphora in the extract because there is the repetition of the word 'And' at the beginning of each of the last three lines.

(*b*) No louder shrieks to pitying heaven are cast,
Where husbands or when lap-dogs breathe their last,
Or when rich China vessels fallen from high,
In glittering dust and painted fragments lie !

—Pope : The Rape of the Lock, Canto III, 157-60

The figure of speech used in this extract is Anti-climax because there is a sudden fall from an idea, loftly or grave to something laughable or ludicrous. The shriek over a dead husband should not be rated with that over a domestic pet like a lap-dog and the breaking of a household thing like a China vessel. But here 'husbands' and 'lap-dogs' and 'China vessel' are placed in a descending order so as to produce a ludicrous effect.

There is also the figure of *Hyperbole* because here the poet gives an ironic prominence to Belinda's China vases in inverse proportion to their value. Once broken, the frail China vessels lay in glittering dust and painted fragments. They were so bright and gorgeous and so finely painted that even when they were broken their dust was glittering and their fragments were looking beautifully painted.

The last line is an example of Hyperbaton because the grammatical order has been inverted here for the sake of emphasis. The regular grammatical order should be : The China vessels fallen from high lie in glittering dust and painted fragments, but it has been changed to secure emphasis.

(*c*) ..... Come, *seeling night,*
Scarf up *the tender eye of pitiful day* ;
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale.

—Shakespeare : Macbeth, Act III, ii. 46-50

Seeling night

This is an example of *Apostrophe* because here the speaker (Macbeth) makes an impassioned address to 'seeling (blinding) night' which is an abstract idea, in such a way that it seems to be present before him as a living being.

The tender eye of pitiful day

This is an example of *Periphrasis* because this refers to *the sun* which is expressed not directly but in a round about way.

The great bond

This is an example of Metaphor. Here a comparison is implied between two different things 'life' and 'lease' or bond. As a man gives lease of his land or building to another for a certain period for a fixed sum of money, so also Nature has given to Banquo and his son bond or lease of life. Again, as a person tears a bond, so Night should tear the lease of life of Banquo and his son.

Cancel and tear to pieces that great bond

This is an example of *Euphemism* because here the speaker (Macbeth) expresses an unpleasant truth in such a way that its harshness is taken off. Here he wants that Night should hide the sun and *kill* with her own cruel and invisible hand Banquo and his son but he says this in a pleasant and agreeable manner for the sake of decency.

Great bond

This may also be regarded as Periphresis because it means 'life' which is stated in a round about way.

Pitiful day

This is a case of *Personal Metaphor* because here a personal epithet 'pitiful' has been applied to an impersonal noun 'day' in such a way that a comparison is implied, though it is not clearly stated. It is also akin to Personification.

(*d*) .....Nought's had, all's spent,
Where our desire is got without content :
'Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy.

Nought's had, all's spent

This is an example of Antithesis because here two contrasted ideas : 'Nothing is achieved' and 'all is spent' are placed side by side in a balanced form to emphasise the sense of disillusion or despair.

Our desire is got without content

The figure of speech used here is Epigram. Apparently there can be no discontent when the desire is fulfilled, but here the speaker means to say that though his desire has been fulfilled, contentment remains still as far off as ever.

That which we destroy

This is an example of *Euphemism* because by these words the speaker (Lady Macbeth) refers to *the dead man* (King Duncan)—a harsh or disagreeable expression which she states in an agreeable and pleasing manner.

It is safer to be that which we destroy.....doubtful joy.

This is an instance of *Epigram*. There is an apparent contradiction in the statement. How can the speaker (Lady Macbeth) be safe by becoming that which she destroys, that is, by becoming a dead person ? There is, however, a deeper meaning underlying her statement. Here she means to say that the dead man (Duncan) enjoys peace which she sighs for and so it is safer to be dead than to remain alive with doubtful (fearful) joy.

Doubtful joy

This is an instance of the figure of *Oxymoron* because here two words of contrary meaning are placed side by side to convey the idea that joy is mixed with *doubt*. Fear is the old etymological meaning of 'doubt'. So 'doubtful joy' means 'perilous joy with a large dose of fear'.

1982

Name and explain the figures of speech of the following passages :

(*a*) Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time ;
And all our yesterdays have lighted fools
The way to dusty death.

—Shakespeare : Macbeth. V. v. 19-23

The first sentence of this extract is an instance of the figure of **Polysyndeton** because here we get an excessive use of the conjunctive particle 'and' for emphasising the word 'tomorrow'.

Tomorrow.....day to day :

This is an example of **Personification** because here an abstract idea 'tomorrow' is fancied to be a human being who crawls sluggishly (from day to day) on his way to death.

To the last syllable of recorded time :

The figure of speech used here is **Periphrasis** because the whole expression means 'eternity' which is stated in a round about way.

There is also the figure of **Metaphor** in this line because there is a comparison implied by the word 'syllable' but the comparison is not clearly explained. Here *time* is compared to a *book*. This, therefore, means 'until the book of history and time is closed and eternity begins'.

All our yesterdays have lighted fools :

This is an example of Personification because here the speaker imagines *yesterdays* to be human beings who *have lighted for foolish men* the way to death. This means that yesterdays befool man by exposing his false hope and trust and leading him on to the way to the dust.

Dusty death :

This is an example of *Synecdoche* because here 'death', an abstract idea stands for the concrete —'dead body'. This means that death reduces man to dust from which he has sprung. Lastly, there is Alliteration in 'petty pace' and 'dusty death' because there is the repetition of the letter *p* at the beginning of the successive words *petty* and *pace* and 'd' at the beginning of the successive words *dusty* and *death* and they produce sonorous sounds.

(*b*) The boast of *heraldry*, the pomp of *power*,
And all that *beauty*, all that *wealth* e'er gave,
Awaits alike *the inevitable hour* :
The paths of glory lead but to the grave. —Gray : Elegy

The figure of speech used in the first two lines is *Synecdoche* because here 'heraldry'—an abstract idea stands for men of high descent signified by a coat of arms, 'power' for powerful men, 'beauty' for beautiful ladies and 'wealth' for wealthy people and the relation between heraldry and men of high birth, power and men of power and authority, beauty and beautiful ladies is inseparable. (Abstract for the concrete).

The inevitable hour :

This is an example of *Euphemism* because this means '*the hour of death*' which is expressed indirectly and in a soft and agreeable manner.

The last line is an example of *Epigram* because there is an apparent contradiction in the statement. Glory is believed to keep alive a man's memory and so it cannot fade with death. But if we think a little over it, we find that glory actually fades away soon after a man's death and it is a vanity to think otherwise.

(*c*) Base *fortune,* now I see, that in thy wheel
There is a point to which when men aspire,
They tumb*le* head*lo*ng down ; that point I touched
And, seeing there was no place to mount up higher
Why should I grieve at my declining fall ?

—Marlowe : Edward II, V. vi 59-63

Base fortune :

This is an example of *Apostrophe* because here the speaker addresses 'fortune', an abstract idea as if it is a living being present before him.

There is a point.....down

The figure of speech used here is *Epigram.* Obviously there is contradiction in the statement. Does every man who aspires after a high point or position get his downfall ? But here it means that those who have sky-reaching ambition often face tragic downfall.

That point.....mount up higher

This is an example of *Hyperbole* because here the speaker (Young Mortimer) vaunts about his newly found power as if he has reached the highest point of authority and power and has no other power to gain or no other point to reach. Truly speaking, he has not become the king but the protector of the future king—that is, the prince.

There is also *Irony* tn the statement because though he boasts of his power, his fall is imminent.

The last line is an example of *Interrogation* because here the speaker presumes he should not grieve at the fall.

Declining fall : This is an example of *Tautology* because here two words : 'declining' and 'fall' having almost the same meaning have been used.

There is also *Alliteration* in 'tumbling headlong' because the letter '*l*' is found in the middle of both the words which, therefore, produces a sonorous sound.

(*d*) Whether the nymph shall break Diana's law
Or some frail china jar receive a flaw
Or stain her honour, or her new brocade ;
Forget her prayers, or miss a masquerade.
—Pope : The Rape of the Lock : ii. 105-110

There is Anti-climax in the first two lines as also in each of the other lines. There is sudden fall from lofty to insignificant thought or idea, from the momentous to the trivial, such as the breaking of the law of *celibacy* to the breaking of some frail *china jar*, from staining *honour* to staining *brocade* (lady's dress woven with raised pattern), from forgetting *prayers* to missing *masquerade* (masked ball) in such a way that they rouse laughter. There is thus raillery in each of the series of alternatives in which the momentous and the trivial are ludicrously combined in pairs.

Diana's law : The figure of speech used here is Periphrasis because the expression means 'chastity' which is expressed in a round about way. Diana was the Roman goddess of chastity and so *Diana's law* means the law of chastity.

There is another figure of speech namely *Alliteration* in the second, third and fourth lines. The words *frail* and *flaw, her, honour* and *her, miss* and *masquerade* which are nearly successive words begin with the letter *f*, *h* and *m* respectively.

The whole may be also regarded as *Hyperbole* because here a list of possible calamities has been made in a highly exaggerated, and ludicrous manner.

1983

Name and explain the figures of speech of the following passages :

(*a*) Come, seeling night,
Scarf up the tender eye of pitiful day ;
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale ! —Macbeth, III. II, 46-50

For Ans. see pp. 159-160.

(*b*) The mind is its own place, and in itself
Can make *a Heaven of Hell, a Hell of Heaven.*

What matter where, if I be still the same,
And what I should be, all but less than he
Whom thunder hath made greater ?

—Milton : Paradise Lost, BK I. 254-58

In the second line the figure of speech used is *Chiasmus* because here the words 'Heaven' and 'Hell' are repeated in an inverse order, thereby making a deeper impression on the mind.

There is also the figure of *Interrogation* because here the speaker (Satan) presumes that the place does not matter at all for him if he remains the same and does not change from what is expected of him. He also suggests by the question that he is almost God's equal and God's only superiority lies in His possession of thunder.

There is also *Alliteration* in the repetition of the same letter *'h'* at the beginning of words heaven and hell, hell and heaven, the repetition of *w* in 'what' and 'where' and *'s'* in the words 'still' and 'same' which are near each other.

(*c*) *Steel* could the labour of the gods destroy,
And strike to dust the imperial towers of Troy ;
Steel could the works of *mortal pride* confound,
And hew triumphal arches to the ground,
What wonder then, fair nymph ! thy hairs should feel
The conquering force of unresisted *steel* ?

—Pope : The Rape of the Lock, III, 463-468

The figure of speech used here is *Synecdoche. Steel* is the material of which sword is made. So 'steel' here means 'sword'.

There is also the figure of Hyperbole in the first four lines because here the poet makes a highly exaggerated statement about the power of the sword.

Mortal pride. This is an example of *Hypallage* because here the epithet 'mortal' which properly belongs to man is transferred to his pride. Really speaking, pride is not mortal but man is mortal.

There is also the figure of *Interrogation* in the last two lines because here by asking the question the poet suggests the answer that there is no wonder that the nymph's (semi-divine maiden's) hair shall yield to unresisted sword.

Lastly there is also the figure of *Anaphora* in the extract because the word 'steel' is repeated at the beginning of nearly successive sentences.

(*d*) *Time* doth transfix the flourish set on youth,
And delves the parallels in *beauty's brow* ;
Feeds on the rarities of nature's truth,
And nothing stands but for his scythe to mow.

—Shakespeare : Sonnet Lx.

In the first line *Time* has been fancied to be a man who can destroy beauty of youth and dig wrinkles on the face of beautiful ladies etc. So it is an example of Personification.

Beauty's brow :

The figures of speech used in the expression is *Synecdoche.* Beauty—an abstract idea stands for something concrete. Here 'beauty' means beautiful ladies. Similarly 'brow' which is a part of the face stands for face. So it is also an instance of the figure of *Synecdoche.*

In the last line there is the figure of *Mataphor.* Here 'time' is compared to a 'mower', but the comparison is not clearly stated. As a mower cuts corn with a scythe, so time cuts off everything.

1984

Name and explain the figures of speech in two of the following passages :—

(*a*) There is nothing serious in *mortality*—
All is but toys ; *renown* and *grace* is dead ;
The *wine of life* is drawn, and the mere *lees*
Is left this vault to brag of.

—Shakespeare : Macbeth, II, iii, 98-101

Mortality : This is an example of *Synecdoche* because 'mortality' which means state of being mortal (death) stands for man (man's life). (Abstract for concrete). The whole sentence means that there is nothing important in man (human life).

All is but toys

The figure of speech used here is Metaphor. Here a comparison is made between 'all things' and 'toys' but the comparison is not clearly explained. This means that as 'toys' are child's playthings having no value, so also everything is vain.

Renown and grace : This is an example of Personification. Renown and grace—two abstract ideas are fancied to be living beings who are no more ; they have quitted the world.

In the third line there is the figure of *Metaphor* because a comparison is made between life and a cup of wine but the comparison is not explicitly stated. As a cup of wine is exhausted leaving only dregs, so life has been drawn leaving only lees (dregs). There is also the figure of *Metaphor* in the last line. Here a comparison is made between the cellar in which wine is kept and the earth vaulted by the sky, but the comparison is merely implied and not clearly stated. As a cellar without wine barrels is of no use, so also the earth without the king (Duncan)—the wine of life is left to make only idle boast, that is, it is of no use.

(*b*) When I have seen by *Time's fell hand* defaced
The *rich proud cost* of outworn buried *age* ;
When sometimes lofty towers I see down-razed
And brass eternal slave to *mortal rage*.

—Shakespeare : Sonnet LXIV

In ths first line 'time' which is an abstract idea is fancied here to be a human being who can mar or destroy the achievement of a person. So it is an example of **Personification.**

Fell hand : This is a case of **Transferred Epithet** because here the epithet *fell* (terrible) which properly belongs to 'time' (which is personified) is transferred to his 'hand'. 'Hand' is not 'fell', that is, terrible but 'time' which is personified is terrible.

Rich proud cost : This means *glory* (glorious achievement) which is stated in a round about way. So it is a case of **Periphrasis.**

In the second line there is another figure of speech namely **Synecdoche** because here 'age' which is an abstract idea stands for the concrete—'an old man'.

Outworn buried age : This is also a case of **Periphrasis** because the whole expression means 'a dead old man' which is stated in a round about way.

Mortal rage : This is an example of Transferred Epithet because 'rage' (anger) cannot be 'mortal' (subject to death) ; it is the angry men who are mortal. This means 'violent rage of the people.'

(*c*) *Milton* ! thou shouldst be living at this hour :
England hath need of thee : *she is a fen*
Of stagnant waters : *altar*, *sword*, and *pen*,
Fireside, the heroic wealth of *hall* and *bower*,
Have forfeited their ancient English dower
Of inward happiness. —Wordsworth : London, 1802

The figure of speech used in the first line is **Apostrophe** because Milton, the great poet who died long ago is addressed here as if he is actually present before the poet and listening to his utterance. England is the name of a country. But England is fancied here to be a human being (woman) who needs the presence of Milton at this hour. So this is an example of **Personification.**

She is a fen : The figure of speech used here is **Metaphor** because here a comparison between England (she) and a fen (bog or marshy land) is implied and not clearly stated. This means that as a marsh or bog is without current or tide, so also England has became dull and sluggish through inactivity.

For the rest see chapter IV : Figure based on Association, pp. 51-52.

(*d*) Can storied urn or animated bust
Back to its mansion call *the fleeting breath* ?
Can *Honour's* voice provoke the silent *dust*.
Or *Flattery* soothe the dull cold ear of Death ?
—Gray : Elegy

The fleeting breath : This is a case of *Periphrasis* because the whole expression means *life* or *respiration* which is stated in a round about way.

Honour and *Flattery* : Honour and Flattery—two abstract ideas are fancied here to be human beings who can rouse a dead man to life and soothe the ear of a dead person respectively. So both are examples of **Personification.**

There is also the figure of *Interrogation* in the first two lines as also in the last two lines. It is quite clear what answer the poet expects to get. Obviously he presumes that neither epitaph nor a life-like statue can revive a dead man. Similarly he also suggests that neither honour nor flattery can soothe the ear of a dead person.

Silent dust : This is an example of *Synecdoche* because 'silent dust' means 'dead body', 'dust' being the material of which the body is made.

Death in the last line is an example of *Personification* because 'death' here is conceived of as a human being who can hear words of flattery. This may also be regarded as an example of *Synecdoche* because here 'death' which is an abstract quality simply stands for the concrete—'a dead man.'

In the second line we get another figure of speech namely **Metaphor** because here 'mansion' is compared to the human body, but the comparison is not clearly expressed.

1985

Name and explain the figures of speech in the following passages :

(a) And *Pity, like a naked new-born babe,*
Striding the blast, or *heaven's cherubim, hors'd*
Upon the *sightless couriers of the air*
Shall blow the horrid deed in every eye,
That tears shall drown the wind.

—Shakespeare : Macbeth I. vii.

There are a number of figures of speech used in the above extract. There is the figure of *Simile* in the first two lines. Pity is compared to a helpless and innocent baby and again to a heavenly cherubim (angel) and the comparison in each case is explicitly stated.

The sightless couriers of the air :

This ls an example of **Periphrasis** because here the whole expression which means 'invisible swift runners of air' stands for 'winds' which are described in a round about way.

Striding the blast : The figure of speech used here is **Metaphor.** Here a comparison is made between the blast and horse but the comparison is only implied and not clearly stated. It means that as a person rides a horse, so pity rides the blast.

Metaphor is also suggested by the word 'horsed'. As a man rides a horse, so pity rides the winds.

Every eye : This is an example of **Synecdoche** because 'every eye' here means 'every man' (Part for the whole)

The horrid deed : This is an instance of **Euphemism** because this means 'murder' which being a harsh and unpleasant word is expressed in an agreeable manner.

Lastly, there is **Pathetic Fallaey** in "Pity shall blow the horrid deed in every eye... the wind." Here, 'pity'—an abstract quality is represented as proclaiming, in a breath, the horrible deed all the world over, so that even wrath (anger) shall be drowned in the wells of sympathetic tears that will spring to the eyes of all men.

(b) O fearful *meditation* ! where, alack !
Shall *Time's* best jewel from *Time's* chest be hid ?
Or, what strong *hand* can hold his *swift foot* back.
Or what his spoil of beauty can forbid ?

Meditation : Meditation, an abstract quality is addressed in the same way as we address a living person. So it is a ease of **Apostrophe.**

Time : This is an instance of **Personification** because here 'time' is fancied to be a human being who wears a precious jewel on his chest.

In each of the second, third and fourth lines there is the figure of **Interrogation** because each line in the form of a question suggests the expected answer namely nothing can hide time's jewel from his chest, no one, however strong, can hold up the swift movement of time or stop his plunder of beauty.

Strong hand : This is an example of **Synecdoche** because here 'strong hand' stands for 'a strong man.' (Part for the whole).

Swift foot : Here the epithet 'swift' which should belong to '*Time*' is transferred to Time's foot (Time is personified). So it is an example of **Transferred Epithet.**

Spoil of beauty : This is a case of Mataphor because here 'spoil' (plundered thing) is compared to 'beauty' but the comparison is only implied.

(c) *Man's feeble race* what ills await ?
Labour and *Penury*, the racks of *Pain*,
Disease and *sorrows* weeping train,
And *Death*, sad refuge from the storms of fate.

The ills that await man are labour, penury, pain, disease and death which are arranged in an ascending order of importance. So it is a case of **Climax.**

They may be also examples of **Personification** because they are fancied to be living beings. The last line is an example of **Metaphor** because here death is compared to a refuge (a place of shelter), but the comparison is implied. As a place of shelter offers protection to a person from hail and storm, so Death gives shelter to a man afflicted with storms of fate.

Storms of fate : This is also a case of **Metaphor** because here the violence (raising wind, lightning, thunder, rain etc.) of storm is compared to the toils and troubles ordained by fate (or vicissitudes of fate), but the comparison is not clearly stated.

Man's feeble race : This means (very weak) *mankind* which is expressed in an indirect manner. So it is a case of **Periphrasis.**

(d) The boast of heraldry, the pomp of power
And all that beauty, all that wealth e'er gave
Awaits alike the inevitable hour
The paths of glory lead but to the grave. —Gray : Elegy

For Ans. see pp. 40 and 162.

1986

Nnme and explain the figures of speech in the following passages :

(a) When I have seen by Time's fell hand defaced
The rich proud cost of outworn buried age,
When sometimes lofty towers I see down-razed
And brass eternal slave to mortal rage.

For answer see p. 167.

(b) England hath need of thee : she is a fen
Of stagnant waters : altar, sword and pen,
Fireside, heroic wealth of hall and bower
Have forfeited their ancient English dower.
—Wordsworth : London, 1802

For Answer see p. 51, and p. 168.

(c) Can storied urn or animated bust
Back to the mansion call the fleeting breath ?

Can Honour's voice provoke the silent dust,
Or Flattery soothe the dull cold ear of Death ?

—Gray : Elegy

For answer see pp. 168-169.

(d) And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle,
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. —Shakespeare : Macbeth. V. v

For answer see pp. 28, 81 and 161.

1987

Name and explain the figures of speech in the following passages :

(*a*) *O for a beaker* full of the warm *South*,
Full of the true, the blushful *Hippocrene*,
With *beaded bubbles winking* at the brim,
And purple-stained mouth.

—Keats : Ode to a Nightingale

In the first line we get the figure of **Exclamation**, for here the poet expresses out of excess of emotion his strong desire for a cup of wine produced in the southern countries.

South : This is an example of **Metonymy** because here 'South' i.e., Provence or Italy stands for 'wine' produced there. (Place for production).

Hippocrene : This is an instance of **Allusion** because it is the name of a spring on Mount Helicon, the haunt of the Muses. It was opened by the blow of the hoof of the winged horse Pegasus which belonged to the sun-god, the god of poetry.

In the second line there is also the figure of **Metaphor** because here the poet compares cool, rich wine to the waters of the spring, Hippocrene, but the comparison is not clearly brought out. As the waters of the Hippocrene brought poetic inspiration to the drinkers, so also the rich wine of the South will animate the poet with poetic inspiration.

Beaded bubbles : This is an example of Alliteration because both the words begin with the same letter 'b' and produce a sonorous sound.

This is also a case of **Metaphor** because here a comparison is implied between a garland of beads (small perforated balls strung with others in a rosary) and a chain of bubbles of wine.

Beaded bubbles winking at the brim : The figure of speech used here is **Personal Metaphor** because here 'bubbles' which are inanimate objects are invested with some personal quality. As a man winks, i.e., moves his eyelids quickly, so the bubbles are winking at the edge of the cup of wine.

Purple-stained mouth : This is also a case of **Personal Metaphor.** It means that the border of the cup is glowing red with the rich colour of wine like the red mouth of a man.

(*b*) Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head ;
And this our life exempt from public haunt
Finds tongues in trees, books in the running brooks,
Sermon in stones, good in everything.

Shakespeare : As You Like It. II. i.

Sweet are the uses of adversity : The figure of speech used in the line is **Epigram.** The statement appears to be a contradiction in language, but it is often seen that though adversity brings misery it may prove to be a blessing, bringing in many benefits if put to the right use.

In the second and third lines there is the figure of **Simile.** Here a comparison is made between 'adversity' and an ugly and venomous 'toad' and the comparison is explicitly stated by the word 'like'.

Adversity : This is a case of **Personification** because here 'adversity' an abstract idea is conceived of as a human being who can wear a precious jewel on his head.

Precious jewel : The figure of speech used here is **Periphrasis** because 'precious jewel' means 'toadstone' which is expressed in a round about way. There is also **Alliteration** in the last two lines.

The words 'tongues' and 'trees', 'books' and 'brooks', 'sermons', and 'stones' which are near to each other begin with the same letter : 't', 'b' and 's' respectively and the effect is marvellous.

(*c*) .....I had else been perfect
Whole as the marble, founded as the rock,
As broad and general as the casing air ;

But now I am *cabin'd, cribbed, confin'd bound* in
To *saucy* doubts and fears—But Banquo's safe ?
—Shakespeare : Macbeth. III iv.

The figure of speech used in the second line is *Simile* because here a comparison between two different things—the speaker (Macbeth) and marble is explicitly made with the help of the word 'as'. The speaker means to say that he is as whole (sound) as marble.

There is also Simile in 'founded as the rock'. The speaker (Macbeth) says that he is as founded (stable) as the rock.

There is also Simile in the third line. Here the speaker (Macbeth) compares himself with the casing air and the comparison is clearly stated by means of the word 'as'. He means to say that he is as broad and general, that is, as free and uncontrolled as the surrounding air.

In the last two lines the speaker (Macbeth) piles up Metaphor on Metaphor. Here the speaker (Macbeth) first compares himself with a person confined in a cabin, that is, in a small room, then with one pent in a hut or small space, again with a person confined in a prison and lastly with a man bound in chains and the comparison in each case is merely suggested and not clearly stated.

There is also Alliteration in *cabined, cribbed* and *confined* because these words which follow one another begin with the same letter 'c' and thus produce some sonorous sound.

There is Personal Metaphor in the last line because here 'doubts and fears' which are abstract ideas are invested with a personal quality like insolence or impudence. The speaker (Macbeth) means to say that doubts and fear are saucy because they are an insult to him.

(*d*) For who, to dumb *forgetfulness* a prey,
This *pleasing anxious* being e'er resigned,
Left the warm precincts of the cheerful day,
Nor cast one *longing lingering look* behind ?

Forgetfulness, an abstract idea is fancied here to be a beast of prey. As a prey is hunted and killed by a carnivorous animal, so one may be a prey to forgetfulness. Hence it is a case of **Metaphor.** It may be also a case of **Personification** because here 'forgetfulness' is fancied to be a living being.

Pleasing anxious being : The figure of speech used here is **Oxymoron** because here two words : 'pleasing' and 'anxious' which bear opposite meaning are placed side by side to convey a significant meaning. They mean that man's life is both pleasing and anxious, that is, man's life is full of both pleasures and anxieties.

The warm precinct of the cheerful day : The figure of speech used here is **Periphrasis** because the whole expression means 'happy life' (existence on earth) which is stated in a round about way.

The whole stanza is an example of **Interrogation.** The poet here asks a question : Is there any man who ever left this pleasing anxious existence on earth, becoming a prey to dumb forgetfulness ? The answer to the question is obvious. No one wants to leave his pleasing anxious existence, becoming a prey to forgetfulness.

Nor cast one longing lingering look behind ?

This is also an example of **Interrogation** because here the poet asks a question to which he suggests the answer that there is none who does not cast one longing lingering look behind when he dies.

This is also an instance of **Alliteration** because there is repetition of the same letter, 'l' at the beginning of 'longing' 'lingering' and 'look' which follow one another.

PROSODY

CHAPTER I

INTRODUCTION

I. What is Prosody ?

The word 'prosody' is derived from the GK word, *prosoidia* which means *tone* or *accent* or *song sung to music.* It also means the systematic study of versification including that of metrical structure, rhyme and stanza. The term is sometimes extended to include even the study of sound effects such as *Alliteration, Assonance, Euphony* and *Onomatopoeia.* The main purpose of Prosody, however, is to treat of the laws or principles that govern the structure of verses or lines of poetry. It is in one sense the grammar of verse. That is to say, as grammar is essential to prose, the essential characteristics of poetry are rhythm and metre. Though like prose poetry should also conform to some basic rules of grammar, it does not always follow them rigidly. It has, however, some other restrictions like *metre, rhyme* and *regularity of pauses* from which prose is free.

II. Difference between Poetry and Prose :

The differences between poetry and prose are many and varied. First, while poetry has a basic metrical pattern and patterns of rhyme, prose may have rhythm but no rhyme-scheme. Secondly, while clarity is a supreme virtue in prose for most purposes, it is generally a secondary virtue in poetry. Indeed words in poetry are sometimes used equivocally and evocatively and sometimes merely for the sake of rhythm rather than for meaning. Thirdly, the emotional impact of poetry is always greater than that of prose. Lastly, the language of poetry is generally more figurative than that of prose. But all these do not suggest that prose is inferior to poetry. Indeed forests are as grand as the oceans and hence comparison is useless.

III. The Components of a Line of Poetry :

The components of a line of poetry are *Foot* or Measure, *Rhythm* and *Metre.* Let us now see what they are and why they are so essential to poetry.

Foot or Measure :

A foot or measure is nothing but a regular combination of unaccented and accented syllables in a line of poetry. Every line in poetry is divided into a number of feet and each foot is sub-divided into syllables based on vowel sound. A foot consists of *only one accented syllable* and *one or two unaccented syllables.*

IV. Syllables :

A syllable is a part of a word. It consists of letters that represent a separately pronounced part of a word. That is to say, it is the unit of pronunciation within a word, consisting of a vowel or vowels ordinarily combined with one or more consonants; as—ex-pert, ab-sent, re-fuse, pre-ce-dent, syl-la-ble, ex-a-mi-na-tion etc.

Now, syllables may be *mono-syllabic, disyllabic, tri-syllabic,* tetra-syllabic etc. When a word has only one syllable, it is called *monosyllabic* ; as—I, we, it, play, wet, hot, work, quick, man, he, she, was etc. When a word is composed of two syllables, it is called *di-syllabic* ; as—good-ness, slow-ly, com-pact, friend-ship, sam-ple, dam-sel, con-vey, in-crease etc. When a word is composed of three syllables, it is called *tri-syllalic* as—de-light-ful, mi-ser-y, pre-si-dent, foun-da-tion etc. If a word has four syllables, it is called *tetra-syllabic* ; as—ab-so-lute-ly, cen-te-na-ry, ex-em-plar-y, in-de-ci-sion etc. Similarly there are *pentasyllabic* words, that is, words having five syllables such as in-con-si-der-ate, a-bo-mi-na-tion, pre-me-di-ta-ted, chro-no-lo-gi-cal etc.

V. Accent :

Accent is equivalent to Lat. *ictus* which means 'a blow'. It is really a blow of the tongue or a particular effort of the voice on certain syllables of words. Accent or stress distinguishes the syllable or syllables on which it falls, from the rest by greater distinctness of pronunciation. It really renders the syllable or syllables prominent. *Accent* or *stress mark* is generally given by means of a slanting stroke like (/) on the vowel of the accented syllable. Let us take the word 'beautiful' which consists of three syllables : *be'au-ti-ful.* The first syllable of the word is accented

as we pronounce it with a special force or stress on it. But no such stress or force is applied to second and third syllables which are, therefore unaccented. Similarly in the word *go'ld-en* the first syllable is stressed or accented and the second is unstressed or unaccented.

VI. Difference between Accent, Pitch and Emphasis :

Accent, or stress should not, however, be confused with *Pitch* and *Emphasis*. Though they are closely related, pitch may be sustained at a high or low level, as for example,

Ruby can speak *French*.

There is a fairly low level pitch on 'Ruby can speak' and a high level pitch on *French*.

But in the sentence : '*Can* Ruby speak French ?' there is the high level pitch on the verb 'can'.

Pitch accent depends on the number of vibrations, the vocal chords produce in a given time, but *accent* denotes the sharpness of the stroke. Emphasis, on the other hand, denotes a stress upon an entire word or clause, which distinguishes it from other words or clauses ; as—

I came to *bury* Caesar, not to *praise* him. —Shakespeare

Things *seen* are mightier than things *heard*. —Tennyson

VII. Vowels and their Importance in Accent :

A vowel is an open sound of the voice. It is a letter that represents such a sound as *a, e, i, o, u*. Though *w* and *y* are consonants, they sometimes produce vowel sounds, *w* having the sound of *u* and *y, i*.

They produce consonantal sound if they are found at the beginning of words ; as—way, wolf, wonder, yet, young etc. Syllables and vowels are divided, according to quantity, into *long* and *short*. Let us take the words : local and return. The first syllable of the word *l*ocal is long while the first syllable of the word return is short. This is because the first syllable *lo* of the word *local* takes a comparatively long time to pronounce it while the first syllable of the word *return* comes trippingly off the tongue.

The vowels in *eat, fat, sod* are short while the vowels in *mate, mine, fore* are long.

The vowels are important because syllables are based on vowel-sounds. There are as many vowel-sounds in a word as there are syllables. There may be even three vowels in a syllable, but they give only one vowel sound, as in *beauty=beau*-ty. Here three vowels give only, *u*-sound. As every syllable contains at least one vowel about which consonants group together, accent is laid on vowel though stress may be laid before the stressed syllable also.

VIII. Importance of Accent :

All the syllables forming word cannot be pronounced in the same way. One or two syllables of a word require a little more force or effort of the tongue to be correctly pronounced. This distinguishes the particular syllable or syllables of the word from the rest of the syllables by greater distinctness of the pronunciation. Hence without the knowledge of accent one cannot pronounce the words correctly. Pronunciation which implies placing the accent correctly is the hall-mark of a truly educated man. There is therefore a standard which should be maintained at all costs. To utter the words wrongly is really ludicrous. Some of course say that there cannot be any standard in pronunciation for it changes with changing times and it varies from place to place. In the words of Joseph Emerson, the renowned American lexicographer, "It is in a great measure arbitrary and nevertheless we should try to maintain a standard and we can best do so by relying on standard dictionaries which show how words are to be pronounced. Indeed correct pronunciation is as important as good clothes. We can go without it but we will get along much better with it. Accent plays a very important part in the English language because it affects both form and meaning of words. Its value is even greater in reading poetry because it indicates the rise and fall of voice in a regular order punctuated by pauses which constitute its rhythm.

IX. Primary Accent and Secondary Accent :

When a word consists of more than three syllables, two of the syllables : the first and the third receive stress or accent ; as, *a'c-ci-*

de'nt-al, e'v-er-la'st-ing etc. In each of the words the stress laid on the first syllable is weaker than that on the third. Hence the first one is called *secondary accent* and the third *primary accent*.

X. Rules governing Accent :

There are some general rules which show where accent marks should fall. They are given below :

1. The tendency of the English language is to throw the accent *backwards*, that is, *as near the beginning of a word as possible* ; més-sen-ger, món-arch-y, dél-i-cate, mér-ri-ly, scórn-ful-ly, móurn-ful-ly etc.
2. *Words having two or three syllables* have, as a rule, *only one stress or accent* ; as—cóm-fort-able, ác-ci-dent, lóv-ing, chár-i-ty, hó-nour, trá-vel, ác-cent etc.
3. If a disyllabic word is a noun and has no prefix, accent will fall on the first syllable ; as—cóllege, dínner, órder, músic, lécture etc.
4. If however, a disyllabic word is a verb, the accent will fall on the second syllable ; as—consígn, indúlge, migráte, defénd, succéed, prevént, submít etc.
5. *Accent* generally *falls on the root-syllable of a word* ; as—be-háve, in-fórm, de-céase, a-ríse, en-sláve, re-túrn, be-cóme etc.
6. *Prefixes are never stressed* ; as—un-wíse, be-líttle, de-thróne, dis-coúnt, for-gíve, in-ác-tive, with-dráw, over-flów, in-cóm-pe-tent, mis-léad etc.
7. Like Prefixes, *suffixes* are *not also stressed or accented* ; as—slów-ly, góod-ness, a-váil-a-ble, hós-pit-able, dóm-i-nant, júdg-ment, sléep-y, thóught-less, frée-dom etc.
8. Generally *important word* or *more important part of a word* is *accented* ; as—re-món-strate, bi-o-chém-is-try bi-ó-graphy etc.
9. *Conjunctions*, *Prepositions*, *Interjections* and *Articles* : *a, an, the*, are as a rule never stressed or accented.
10. Difference of accent sometimes causes difference in meaning ; as—

ín-cense (n)=substance producing a sweet smell
in-cénse (v)=to enrage tráns-fer (n)

ré-fuse (n)=waste matter	trans-fér (v)
re-fúse (v)=to decline	ré-sult (n)
cón-jure=to practise magic	resúlt (v)
con-júre=to implore earnestly	cóm-pound (n)
	com-póund (v)

XI. Rhythm :

Rhythm is one of the essential characteristics of poetry. It is derived from GK *rhythmos* which means *measured* movement or musical flow of language. It consists in a regular pattern of accents and pauses producing a melodious effect. That is to say, rhythm depends on regular recurrence of grouped, stressed and unstressed syllables in alternation, in the form of metrical units or feet or measures. Pause is a natural rest of the voice generally taken by a reader in course of his reading lines of poetry. The language used in prose may also be rhythmical but the rhythm of prose is not so strictly regulated as in poetry.

XII. Rhyme :

When there is a regular recurrence of the corresponding sounds at the end of lines of poetry, it is called a *rhyme*. Milton called it "jingling sound of like-endings" ; as—

The light that *lies*
In woman's *eyes*.

Let us take another example :

The one red leaf, the last of its *clan*,
That dances as often as dance it *can*,
Hanging so light, and hanging so *high*,
On the topmost twig that looks up at the *sky*.

—Coleridge : Christabel

In these lines we see that the last word in the first line rhymes perfectly with the last word in the second line, and the last word in the 3rd line rhymes well with that in the fourth. This is known as *End rhymes*.

The following stanza from *Gray's Elegy* illustrates the use of another kind of rhyming pattern :

Full many a gem of purest ray serene (a)
The dark unfathomed caves of ocean bear ; (b)

Full many a flower is born to blush unseen, (a)
And waste its sweetness on the desert air. (b)

The rhyme scheme followed in the above stanza is—ab ab. Mark again the following lines.

1. Whate'er the theme the maiden sang a
2. As if her song could have no ending ; b
3. I saw her singing at her work, c
4. And *o'*er the sickle bending— b
5. I listened motionless and still ; d
6. And as I mounted up the hill, d
7. The music in my heart I bore, e
8. Long after it was heard no more. e

Lines 1 and 3 in the above stanza do not rhyme with any other line. The rhyme scheme followed here is—a b c b dd ee.

The main purpose of rhyme is to heighten the rhythmic effect of poetry.

XIII. Metre :

The word *metre* is derived from the GK word *metron* which means *measure*. In prosody it means the measured, patterned arrangement of syllables according to stress or accent and length. That is to say, it consists in the succession of regularly accented groups of syllables called feet or measures according to some standard in a line of poetry. The foot is as much important to metre as stress or accent is to rhythm.

The number of accented and unaccented syllables forming a a foot or measure may vary from one to three syllables, but *in no case can a foot contain more than three syllables.* More over, *normally only one syllable in a foot is accented.* But sometimes *both the syllables* in a disyllabic foot are either *accented* or *unaccented. These are then known as variations* because they vary from the usual order. If both the syllables in a foot in a metrical line are accented, the foot is called *Spondaic* (the noun is Spondee). Mark how *two Spondees* occur in the following line :

Góod stróng/thick stú/pefy'/ing ín/cense smóke. —Browning

If, however, a foot consists of two unaccented syllables, it is called *Pyrrhic* (the noun is also Pyrrhic). Notice how the second and fourth feet in the following line are *Pyrrhic* :

My wáy/is to/begín/with the/begín/ning. —Byron

A metrical line is named according to the number of feet composing it :

One foot—Monometer
Two feet—Dimeter
Three feet—Trimeter
Four feet—Tetrameter
Five feet—Pentameter
Six feet—Hexameter : An Alexandrine is a line of six Iambic feet
Seven feet—Heptameter
Eight feet—Octameter

Of these the *pentameter* is found to be the more used form of versification in English poetry. A line of verse may consist of any number of feet but not beyond seven.

XIV. Difference between Rhythm and Metre:

Rhythm and Metre are not synonymous as some people wrongly think. While rhythm is dependent on the regularity of time interval, metre depends on 'the specific harmonic distribution' of a number of syllables. That is to say, *time* is more important to rhythm while *quantity* is more important to metre. In *rhythm* there is periodic recurrence of pauses and accents as it is found in music and dancing. In metre the syllables, accented and unaccented, are distributed into a number of feet with almost arithmetical accuracy according to some standard form.

XV. Prose Rhythm:

Though rhythm is one of the essential characteristics of poetry, prose may have also rhythm which, however, depends on subtle variations. And it is rhythm that distinguishes great prose from mediocre prose. While in English verse not more than five or six feet are generally found in a line, the variation may be greater in

a prose line. Some prose passages, especially in James Joyce, Ruskin, Dickens and Hazlitt and *in* the Authorised version of the Bible can also be scanned, that is, divided into definable feet by marking the stressed syllables, but no metrical analysis of them is possible. This is the only difference between prose rhythm and rhythm of poetry.

CHAPTER II

SCANSION

Scansion means the art of dividing a verse into feet or measures of which it is composed. That is to say, the purpose of scanning a poem is to show the rhythm and metre of its lines. Rhythm, you have already known, depends on regular recurrence of grouped accented and unaccented syllables and metre on feet or measure. A foot is the combination of an accented and one or two unaccented syllables which make up the recurrent metric unit of a line. The number of accents in a verse determines the number of measures or feet because a foot is composed of only one accented syllable and one or two unaccented syllables. To put the stress or accent mark on syllables correctly and to divide the verse lines into feet or measure are therefore, very important in scansion.

As regards metrical accent it should follow the natural accent, that is, no accent should be put on a syllable which is not accented in prose. But sometimes an unaccented syllable may also be accented in poetry for the sake of metre. Even a monosyllabic word may be accented or unaccented according to the requirements of the prevailing metre of the lines. The accented syllable in each foot is clearly marked off by a sign like (') and the division of feet by a vertical line like (/). To put the accent or stress mark on the right syllable may pose a problem to the beginners. It is to help them that some hints have already been given in the preceding chapter under section X. Students should bear in mind all those rules while scanning the lines of poetry.

There are five different kinds of metre used in English poetry. They are

I. Iambic (the noun is Iambus)
II. Trochaic (the noun is Trochee)
III. Anapaestic (noun is Anapaest)
IV. Dactylic (noun is Dactyl)
V. Amphibrachic (the noun is Amphibrach)

The signs used to denote unaccented and accented syllables are ∪/ respectively. In English verse not more than five feet are

generally necessary. The names of these feet : *dimeter, trimeter, tetrameter, pentameter* etc. have been taken from classical prosody. The names of all possible feet used in English verse with their signs and examples are given here below :

	Prosodic Name	Metrical signs	Example
Di-syllabic	**Iambic**	∪/	*be-co'me*
,,	**Trochaic**	/∪	*go'ld-en*
,,	**Spondee**	//	*o'ut-co'me*
,,	**Pyrrpic**	∪∪	*a͡nd s͡o*
Tri-syllabic	**Anapaestic**	∪∪/	*c͡a-t͡a-lo'gue*
,,	**Dactylic**	/∪∪	*ga'll-op-ing*
,,	**Amphibrachic**	∪/∪	*in-te's-tines*

I. **Iambic :** It is a disyllabic foot in which the first syllable is unaccented and the second accented [Unaccented-accented : ∪/]. The Iambic metre is the most popular form of versification in English poetry. Quite a very large number of well-known English verses have been composed in this metre. It is not only graceful and stately but is also suitable for every kind of poetry, descriptive, narrative and reflective and in fact for the expression of any kind of intense or deep feeling. Some examples showing how to scan stanzas written in Iambic metre are given here below :

1. Thc cúr/few tólls/the knéll/of pár/ting dáy,
   The lów/ing hérd/wind slów/ly, ó̆er/the léa,
   The plóugh/man hóme/ward plóds/his weár/y wáy,
   And leáves/the wórld/to dárk/ness, ánd/to mé.

—Gray : Elegy written in a country churchyard.

The stanza is written in Iambie pentameter, without any variation.

2. It lít/tle pró/fits thát/an í/dle kíng,
   By this/still heárth/, amóng/these bár/ren crágs,
   Mátched with/an ág/ed wífe/, I méte/and dóle
   uné/qreal láws/únto/a sáv/age ráce,
   That hoárd,/and sléep,/and féed,/and knów/not mé.

—Tennyson : Ulysses

The lines are composed in Iambic pentameter with some variations. The first foot of the second line is **Pyrrhic** and the

second foot of this line is *Spondee*. The first foot of the third line and the third foot of the fourth line are Trochaic.

Spondee : When two successive syllables in a foot are accented, that is, equally stressed as in the second foot of the second line of the above passage it is called *Spondee*. *Spondee* is a special kind of foot which varies from the rest of the feet in the passage. Iambic Pentameter is also known as **Heroic Verse.**

Pyrrhic : When two successive syllables in a foot are unaccented or unstressed as in the first foot of the second line, it is called *Pyrrhic*. **Pyrrhic is also a variation like Spondee.**

3. Blów, Blów ; /thou wín/ter wínd,
Thou árt/not só/unkínd/as mán's/ingrá/titúde ;
Thy tóoth/is nót/so kéen/, becáuse/thou árt/not séen,
Althóugh/thy bréath/be rúde.

—Shakespeare : As you like it.

The first foot of the first line is Spondee.

4. Góod stróng/thick stú/pefy'/ing ín/cense smóke.

—Browning

The first foot and the second foot of the above line are Spondee.

5. My wáy/is to/begín/with the|begín/ning.

—Byron : Don Juan

The second and fourth feet are Pyrrhic. The last foot is Hypermetrical because it contains an extra unaccented syllable.

6. To-mó/rrow ánd/to-mó/rrow ánd/to-mó/rrow,
Créeps in/this pé/tty páce/from dáy/to dáy
To the lást/syllá/ble of/recór/ded time,
And áll/our yés/terdàys/have líght/ted fóols
The wáy/to dúst/y déath.

—Shakespeare : Macbeth

All the lines are written in Iambic pentameter with variations. The first foot of the second line is Trochaic, the first foot of the 3rd line is Anapaestic and the 3rd foot of this line is Pyrrhic.

7. A thíng/of béau/ty ís/a jóy/for év/er ;
Its lóve/liness/incréas/es ; ít/will név/er
Páss in/to nóth/ingness,/but stíll/will kéep
A bów/er quí/et for/us, ánd/a sléep,
Fúll of/sweet dréams,/and heálth/, and quí/et breáth/ing.

—Keats : Endymion.

The prevailing metre of the above passage is Iambic and the lines are Iambic pentameter. There are, however, some variations which are as follows :

(*a*) The first foot of the 3rd line and the first foot of the fifth line are Trochaic.

(*b*) The second foot of the second line and the third foot of line 3 and line 4, are Pyrrhics.

(*c*) The closing feet of lines 1, 2 and 5 are *Hypermetrical* because they end with an extra unaccented syllable.

Hypermetrical : When verse lines end with unaccented syllables not required by the metre, they are called **Hypermetrical.**

8. From stír/ling cá/stle wé/had sèen
The má/zy Fórth/unrá/vell'd,
Had tród/the bánks/of cly'de/and Táy,
And wíth/the Twéed/had trá/vell'd :
And whén/we cáme/to cló/venfórd,
Then sáid/my 'win/some Má/rrow',
'Whate'ér/betíde,/we'll túrn/asíde,
And sée/the Bráes/of yá/rrow.

—Wordsworth : Yarrow Unvisited

The prevailing metre is clearly Iambic and the lines are Iambic tetrameter and trimeter alternately. As in all fluent verse, there are some variations upon the basic Iambic foot, which are as follows :

The last foot of each of the second, fourth, sixth and eighth lines is *Hypermetrical.*

9. Whaté'er/her théme,/the máid/en sáng
As íf/her sóng/could háve/no énd/ing ;
I sáw/her síng/ing át/her wórk,
And o'ér/the sic/kle bénd/ing—
I lí/stened mó/tionless/and stíll ;
And ás/I moúnt/ed úp/the híll,
The mú/sic ín/my heárt/I bóre,
Long áf/ter ít/was héard/no móre.

—Wordsworth : The Solitary Reaper

All the lines are composed in Iambic tetrameter except the fourth line which is Iambic trimeter. There are also some variations which are as follows.

(*a*) The last foot of the second line and the last foot of the 4th line are *Hypermetrical* because each of them has an extra unaccented syllable at the end. The third foot of the 5th line is a *Pyrrhic*.

10. Múch have/I trá/velled ín/the reálms/of góld
And mán/y góod/ly státes/and kíng/doms séen ;
Round mán/y wést/ern ís|lands háve/I béen
Which bárds/in féal/ty to/Apól/lo hóld.

—Keats : Chapman's 'Homer', C. U., 1979

The prevailing metre is Iambic pentameter. There are some variations which are as follows :

(*a*) The first foot of the first line is Trochaic.

(*b*) The third foot of the fourth line is Pyrrhic.

11. The líghts/begín/to twín/kle fróm/the rócks :
The lóng/day wánes/ : the slów/moon clímbs/ : the déep
Móans round/with mán/y voí/ces. Cóme/, my friénds,
'Tís not/tóo láte/to séek/a néw/er wórld.

—Tennyson : Ulysses. C. U., 1978

The prosodic name is Iambic pentameter. There are some variations which are as follows :

(*a*) The first foot in line 3, is Trochaic.

(*b*) The first foot in line 4 is Pyrrhic and the second foot of the same line is Spondee.

12. Néver/did sún/more béau/tiful/ly stéep
In his/fírst splén/dour vál/ley, róck/or híll ;
Ne'er sáw/I, név/er félt/, a cálm/so déep !
The rí/ver glíd/eth át/his ówn/sweet wíll :
Deár Gód ! / The vér/y hóus/es séem/asléep ;
And áll/that míght/y héart/is ly'/ing stíll.

—Wordsworth : Composed upon Westminster Bridge

The prevailing metre is Iambic pentameter. As in all fluent verse, there are some variations even in these lines, which are mentioned below ;

(*a*) The first foot in line 1 is Trochaic.

(*b*) The first foot and second foot in line 2 are a Pyrrhic and a Spondee respectively.

(*c*) The last foot in line 4 is a Spondee.

(*d*) The first foot in the fifth line is also a Spondee.

13. Think how/it wákes/the séeds—
Wóke, once,/the cláys/of a/cóld stár.
Are limbs/so deár/achieved,/are sides,
Full-nérved/-still wárm/-too hárd/to stír ?
—Owen : Futility. C. U. Hons., 1979

The lines are composed in Iambic tetrameter. The first line however, is composed in Iambic trimeter. There are also some variations which are as follows :

(*a*) The first foot of the first line is Trochaic.
(*b*) The first foot of the second line is also Trochaic.
(*c*) The third foot of the second line is a Pyrrhic and the last foot is a Spondee.

14. The séa/is cálm/tonight
The tide/is fúll,/the moón/lies fáir
upón/the stráits ;/—on the/Frénch coást/the líght
Gleáms and/is góne,/the clíffs/of E'ng/land stánd,
Glímm'ring/and vást/óut in/the tránq/uil báy.
—Matthew Arnold : Dover Beach. C. U. Hons. 1981

The lines are composed is Iambic metre. The first line is Iambic trimeter. The second line is Iambic tetrameter. Lines 3, 4 and 5 are Iambic pentameter. The variations are also there and they are as follows : The third foot and the fourth foot of the 3rd line are a Pyrrhic and a Spondee respectively.

The first foot of the fourth line, the first foot of the 5th line and the 3rd foot of the same line are Trochaic.

15. Fár from/the mádd/ing crówd's/ígnó/ble strífe,
Their só/ber wish/es né/ver leárned/to stráy ;
Alóng/the cóol/sequés/tered vále/of lífe
They képt/the noíse/less té/nor óf/their wáy. Gray—Elegy

The prevailing metre is Iambic and all the lines are Iambic pentameter. There is only one variation in the first foot of the first line, which is a Trochee.

16. In yóuth/from róck/to róck/I wént,
From híll/to híll/in dís/contént
Of pléa/sure, high/and túr/bulént,
Most pleásed/when móst/unéa/sy,

But nów/my ówn/delights/I máke,—
My thirst/at éve/ry rill/can sláke,
And glád/ly Ná/ture's lóve/partáke,
Of Thée,/sweet Dái/sy.

—Wordsworth : To the Daisy,

This stanza has been written in Iambic tetrameter with the exception of the 4th and 8th lines which are Iambic trimeter and Iambic dimeter respectively. The fourth line and the 8th line are also Hypermetrical because both of them have an extra syllable in their last foot.

17. I féar/thy kíss/es, gén/tle máid/en,
Thou néed/est nót/fear míne,
My spí/rit is/toó deép/ly, lád/en
E'ver/to búrd/en thíne. —C. U. Hons., 1984

These lines have been written in Iambic tetrameter and trimeter alternately. There are some variations. The second foot of the third line is a Pyrrhic and the third foot is a Spondee. The last foot of the 1st line as well as of the 3rd line is Hypermetrical.

18. Lèt not/Ambí/tion móck/their úse/ful tóil,
The hóme/ly jóys/and dés/tiny'/obscúre ;
Nor Grán/deur heár/with a/disdáin|ful smíle,
The shórt/and sím/ple ánn/als óf/the poór. —Gray : Elegy

The prosodic name is Iambic pentameter. There are variations which are as follows :

The first foot of the first line is a Trochee and the 3rd foot of the third line is a Pyrrhic.

19. Bóoks !/'tis a dúll/and énd/less strífe :
Cóme, hear/the woód/land línn/et,
How swéet/his mû/sic ! ón|my life
There's móre/of wís/dom ín/it.

—Wordsworth : The Tables Turned

The lines have been written in Iambic tetrameter and Iambic trimeter alternately with some variations. The first foot of the first line is **Acephalous** and the second foot is an Anapaest. The first foot of the second line is a Trochee. The second and fourth lines are hypermetrical.

Acephalous : In Iambic metre when the first foot in a line consists of only one accented syllable, that is, when the first foot has

no unaccented syllable at the beginning as in the first foot of the first line in the above stanza, it is called *Acephalous*.

Some examples of Acephalous are given below :

20. Háste/thee, Ny'mph,/and bríng/with thée
Jést,/and yóuth/ful jóll/ity',
Qúips,/and cránks|, and wán/ton wíles,
Nóds,/and béeks/, and wreathed smíles
Súch/as háng/, on Hebe's chéek
And lòve/to líve/in dím/ple sléek ;
Spórt/that wrín/kled cáre/derídes,
And Láugh/ter hóld/ing bóth/his sídes :—
—Milton : L'Allegro

The prevailing metre of the above extract is Iambic tetrameter, but the fourth line and the fifth line are Iambic trimeter. The other variations are noted below :

The first foot in each of the 1st, 2nd, 3rd, 4th, 5th and 7th lines is an *Acephalous* and the last foot of the 4th line as also of the 5th is Anapaestic.

21. Déath/will cóme/when thóu/art déad,
Sóon,/too sóon—
Sléep/will cóme/when thóu/art fléd ;
Of néith/er wóuld/I ásk|the bóon
I ásk/of thée,/be lóv/ed Night—
Swíft/be thíne/appróach/ing flíght,
Cóme/soon, sóon ! —Shelley : To The Night

The prevailing metre is Iambic tetrameter with variations. The second line and the last line are Iambic dimeter. The first foot of each of the first, second, third, sixth and seventh lines is Acephalous.

22. Whén I/consí/der hów/my líght/is spént
Ere hálf/my dáys,/in thís/dark wórld/and wíde,
And thát/one tá/lent which/is déath/to hide
Lódged with/me úse/less, thóugh/my sóul/more bént
To sérve/therewíth/my Má/ker, ánd/presént
My trúe/accóunt,/lest Hé/retúrn/ing chíde—
—Milton : On His Blindness

The prosodic name is Iambic pentameter. The variations are noted below :

The first foot in line 1 and the first foot in line 4 are Trochaic.

23. Day áf/ter dáy, / day áf/ter dáy,
Wè stúck, / nor bréath/nor mó/tion ;
As í/dle ás/a paínt/ed shíp,
Upón/a paín/ted ó/cean.
—Coleridge : The Rime of the Ancient Mariner

The above lines are written in Iambic tetrameter and trimeter alternately. The second and fourth lines are *Hypermetrical.*

24. Alóne, / alóne, / all, áll/alóne.
Alóne/on a wíde/wide séa !
And név/er a sáint/took pí/ty ón,
My sóul/in á/gony'.
—Coleridge : The Rime of the Ancient Mariner

The lines are written in Iambic metre. The first and the 3rd lines are Iambic tetrameter and the second and the fourth lines are Iambic trimeter. There are some variations. The second foot of the second line and the second foot of the third line are Anapaestic.

25. O lí/sten, lí/sten, lá/dies gáy !
No háught/y féat/of árms/I téll ;
Sóft is/the nóte, / and sád/the láy,
That móurns / the lóve/ly Ró/sabélle. —Scott : Rosabelle

The prosodic name is Iambic tetrameter. There is only one variation in the first foot of the 3rd line, which is a Trochee. Iambic Tetrameter is also Called **Romantic metre.**

26. Sóftly/alóng/the róad/of éve/ning
In a twíl/ight dím/with róse
Wrín-kled/with áge, / and drénched/with déw
Old Nód, / the shép/herd góes. —C. U. Hons., 1985

The prevailing metre is Iambic. The first and 4th lines are Iambic tetrameter and the second and 4th lines are Iambic trimeter. There are other variations also which are noted below :

The first foot of the first line is Trochaic, the first foot of the third line is also Trochaic, the first foot of the second line is Anapaestic and the last foot of the first line is Hypermetrical.

Note : *If the prevailing metre be Iambic, there may be Trochaic variation only in the first foot and very rarely in the middle.* But

Iambic and Anapaestic feet may occur side by side or anywhere in a verse line.

27. Whéther/in Héa/ven ye wánd/er fáir,
Ór the/green córn/ers óf/the eárth,
Ór the/blue ré/gions óf/the aír,
Whére the/melód/*ious wi'nds*/have birth. —C. U. Hons., 1984

The prevailing metre is Iambic tetrameter. There are some variations which are noted below :

The first foot of each of the lines is Trochaic and the third foot of each of the 1st, 3rd and 4th lines is Anapaestic.

28. Swíft/lў, swíft/lў fléw/the shíp,
Yet she/saíled sóft/ly tóo ;
Swéet/ly, sweét/ly bléw/the bréeze—
On mé/ălóne/it bléw. —Coleridge : The Ancient Mariner

The lines are written in Iambic tetrameter and trimeter alternately. There are also some other variations which are as follows

The first foot of each of the first and third lines is *Acephalous*. The first foot of the second line is *Pyrrhic* and the second foot of the same line is *Spondee*.

II. TROCHAIC :

It is a disyllabic measure or foot in which the first syllable is accented and the second unaccented. [Accented-unaccented : |∪]. The Trochaic metre, having a brisk movement is generally suitable for gay and light subjects. Some examples are given below.

1. Rich the/tréasure,
Swéet the/pléasure,
Swéet is/pléasure/áfter/páin˘ʌ —Dryden : Alexander's Feast

The lines are composed in Trochaic metre. The first two lines are Trochaic dimeter and the last line is Trochaic tetrameter. The last foot of the last line is **Catalectic** because it has no unaccented syllable to complete the foot.

Catalectic : Literally it means 'stopping short.' Most Trochaic lines lack the final unaccented syllable in the last foot. When the unaccented syllable is dropped from the last foot of a Trochaic verse it is known as **Catalectic**. Though such a foot has only one accented syllable and no unaccented syllable at the end, it is still

regarded as a foot. But one unaccented syllable can never be regarded as a foot.

2. Máke way/máke way
   You thwárt/ing stónes
   Róom for/my pláy
   Séri/ous onés. —Abercrombie : The Stream's Song

The lines are composed in Trochaic and Iambic mixed dimeter. The first line is Trochaic dimeter and the second line is Iambic dimeter. The first foot of the 3rd line and the first foot of the 4th line are Trochaic. The second foot of each of the second, 3rd and 4th lines is Iambic.

3. Tíger,/tíger/búrning/bríght ×/∧
   I'n the/fórest/óf the/níght ×/∧
   Whát im/mórtal/hánd or/éye +/∧
   Could fráme/thy féar/ful sy'mm/etry' ?
   —William Blake : The Tiger

The prevailing metre is Trochaic tetrameter. There are some variations. The last is Iambic tetrameter. Besides, the last foot of each of the first, second end third lines is Catalectic because it has no unaccented syllable at its end to complete the foot.

4. Whát/the hámmer ? / Whát the/cháin ?
   In whát/fúrnace/wás thy/bráin ?
   Whát the/ánvil ? / Whát dread/grásp
   Dáre its/déadly/térrors/clásp ? —Blake : The Tiger

All the lines are written in Trochaic tetrameter with some variations. The first foot of the second line is Iambic and the last foot in each line is Cataletic.

5. Haíl to/thée, blithe/spírit !
   Bírd thou/néver/wért,
   Thát from/héaven or/néar it
   Póurest/thy' fúll/héart
   In pró|fuse stráins/of un/preméd/itá/ted árt.
   —Shelley : To a Skylark

The prevailing metre is Trochaic trimeter but the last line is *Iambic hexameter* which is also called *Alexandrine*. The second foot of the fourth line is a *Spondee* and the 3rd foot of the fifth line is a *Pyrrhic*. The last foot of the 2nd as well as the 4th line being short of one unaccented syllable at the end is *Catalectic*.

6. Hígher/stíll and/hígher
Fróm the/eárth thou/spríngest
Like a/clóud of/fíre ;
The blu'e/déep thou/wíngest,
And síng/ing stíll/dost sóar/and sóar/ing év/er síng/est.
—Shelley : To a Skylark

The first four lines are written in Trochaic trimeter and the last line is an Alexandrine. The other variations are as follows : The last foot of the second line is *Cataletic*, the last foot of the 5th line is *Hypermetrical* and the 1st foot of the 4th line is Iambic.

7. Like a/póet/hídden
I'n the/líght of/thóught,
Sínging/hy'mns un/bídden,
Till the/wórld is/wróught
To sy'm/pathy'/with hópes/and féars/ it heéd/ed nót.
—Shelley : To a Skylark

The first four lines are written in Trochaic trimeter and the last line is an Alexandrine i.e., Iambic hexameter. The last foot of the second line as also of the fourth line is *Catalectic*.

8. Crúmble/crúmble,
Vóiceless/thíngs
No fáith/can lást
That név/er síngs
For the/lást hóur
To jóy/belóngs
The stéad/fast pér/ish
But nót/the sóngs. —Abercrombie : The Stream's Song

The first two lines are Trochaic dimeter and the rest of the lines are Iambic dimeter. The second foot of the second line is Catalectic, the first foot and the second foot of the 5th line are Pyrrhic and Spondee respectively and the second foot of the 7th line is Hypermetrical.

9. Wá-ter, / wá-ter, / éve-ry / whére,
And áll/the bóards/did shrínk ;
Wá-ter, / wá-ter, / éve-ry- / whére,
Nor á- / ny dróp/to drínk.
—Coleridge : The Rime of the Ancient Mariner

The first and third lines are Trochaic tetrameter Catalectic and the second and fourth lines are Iambic trimeter.

The above stanza may also be scanned in the following way :—

Wá/ter, wá/ter, éve/ry whére,
And áll/the bóards/did shrínk ;
Wá/ter, wá/ter éve/ry whére.
Nor á/ny dróp/to drínk.

The stanza is written in Iambic tetrameter and trimeter alternately. The first foot of each of the 1st and 3rd lines is *Acephalous.*

10. *Wi'llows/whi'ten, / a'spens/qui'ver,*
Li't tle/bre'ezes/dúsk and/*shi'v-er,*
Thro'' the/wáve that/rúns for/*e'ver,*
By' the/*i'sland*/in the/*ri'v-er*
Flo'wing/dówn to/*Ca'mel/o't.*

—Tennyson : The Lady of Shalott

All the lines are written in Trochaic tetrameter. The last foot of the last line is *Catalectic.*

11. O'nly/réap-ers/réap-ing/eárl-y
I'n a-/móng the/béard-ed/bárl-ey,
Héar a/sóng that/*e'choes*/chéer-ly,
Fróm the/rív-er/wind-ing/cléar-ly.
Dówn to/tówered/*Ca'm*-el-/ót.

—Tennyson : The Lady of Shalott

The lines may also be scanned in the following way :

O'n/ly réap/ers réap/ing eár/ly,
I'n/amóng/the béard/ed bárl/ey
Héar/a sóng/that éc/hoes cheér/ly
Fróm/the rív/er wind/ing cléar/ly
Dówn/to *to'w*/ered *Cám/elôt*

All the lines are written in Iambic tetrameter with some variations. The first foot of each line is *Acephalous* and the last foot of each of the lines 1-4 is *Hypermetrical.*

TRISYLLABIC MEASURES

There are three different trisyllabic measures (feet). They are Anapaestic, Dactylic and Amphibrachic. Of these Anapaestic is the one most commonly used in English Poetry. I am, therefore, discussing it first and in detail.

III. ANAPAESTIC : (The noun is Anapaest)

It is a metrical foot in English consisting of three syllables of which the first two are unaccented and the last one is accented : U U/, as for example,

Aňd tȟe shéen/ŏf thĕir spéars/wăs lik̆e stárs/ŏn tȟe séa.
—Byron

I am món/arch of áll/I survéy.—Cowper

Other examples of Anapaest are given below :

1. The As-sy'r/-ian came dówn/like a wólf/on the fóld,
And the có/-horts were gléam/-ing in púr/-ple and góld ;
And the sheén/of their spéars/was like stárs/on the séa,
When the blúe/wave rolls níght/ly on déep/Ga-li-lé.
Like the léaves/of the fó/rest when Súmm/-er is greén,
That hóst/with their bánn/-er at sún/-set were séen :
Like the léaves/of the fó/-rest when Aút/-umn hath blówn,
That hóst/on the mó/-rrow lay wíth/-ered and strówn.
—Byron : The Destruction of Sennacherib

The prosodic name is *Anapaest*. All the lines are *Anapaestic tetrameter with some variations*. The first foot of each of the 6th and 8th lines is *Iambic*.

2. Full má/-ny a gém/of púr|-est ráy/se-réne,
The dárk/un-fáth/-omed cáves/of ó/cean béar ;
Full má/ny a flów/-er is bórn/to blúsh/un-séen,
And wáste/its swéet/ness ón/the dés/-ert áir.
Gray : Elegy

The stanza is written in *Iambic pentameter* with some variations. The second foot of the first line, the second foot of the third line and the third foot of the third line are *Anapaestic*.

Note : If the prevailing metre be Iambic there may be Anapaestic variation in any foot in any verse line. Conversely, if the prevailing metre be Anapaestic, there may be Iambic variation in any foot, in any line. But Trochaic variation is possible only in a first foot and very rarely elsewhere.

3. The desíre/of the móth/for the stár,
Of the night/for the mó-/rrow,
The de-vó/-tion to sóme/thing a-fár
From the sphére/of our só/-rrow. —Shelley

The above lines are written in *Anapaestic* trimeter and dimeter alternately with variations. The last foot of the second line and the last foot of the fourth line are *Hypermetrical.*

4. Not a drúm/was héard,/not a fú/neral nóte,
As his córpse/to the rám/part we húrried ;
Not a sól/dier dis-chárged/his fáre/-well shót
O'er the gráve/where our hé/ro we búried
—C. Wolfe : The Burial of Sir John Moore

The lines are composed in Anapaestic tetrameter and trimeter alternately. The second foot of the first line and the third and fourth feet of the third line are Iambic.

5. I bríng/fresh shówers/for the thírst/ing flówers,
From the séas/and the stréams ;
I béar/light sháde/for the léaves/when láid
In their nóon/day dréams. —Shelley : The Cloud

The lines are composed in *Iambic tetrameter* alternating with *dimeter.* There are some variations which are as follows :

The third foot of the first line, both the feet of the second line, the third foot of the third line and the first foot of the 4th line are *Anapaestic.*

6. From my wíngs/are sháken/the déws/that wáken
The swéet/buds éve/ry óne,
When rócked/to rést/on their mó/ther's bréast,
As she dán/ces abóut/the sún.
I wield/the fláil/of the lásh/ing háil,
And whít/en the gréen/plains ún/der,
And thén/agáin/I dissólve/it in ráin,
And láugh/as I páss/in thún/der. Shelley : The Cloud

The above lines are written in Iambic tetrameters alternating with trimeters. There are some variations. The first foot of the 1st line, the 3rd foot of the 3rd line, the first foot of the 4th line, the 3rd foot of the 5th line, the second foot of the 6th line, the 3rd foot and the fouth foot of the 7th line and the second foot of the last line are Anapaestic. The last foot of each of the 6th and 8th lines is Hypermetrical because it has an additional unaccented syllable at the end.

7. How fléet/is a glánce/of the mínd
Compáred/with the spéed/of its flíght !

The tém/-pest itsélf/lags be-hínd
And the swíft-/winged ár/-rows of líght. —Cowper

The prevailing metre is Anapaestic trimeter with some variations which are as follows :

1st line : The first foot is Iambic.
Second line : The first foot is Iambic.
Third line : Both the first and second feet are Iambic.
4th line : The 2nd foot is Iambic.

8. When the gréen/woods láugh/with the vóice/of jóy,
And the dím/pling stréam/runs láugh/ing by' ;
When the aír/does láugh/with our mé/rry wít,
And the gréen/hills láugh/with the nóise/of ít.
—William Blake : A Laughing Song

The prevailing metre of the above lines is Iambic tetrameter. There are some variations. The first foot and the 3rd foot of the 1st line, the first foot of the 2nd line, the 1st foot and the 3rd foot of the 3rd line and the 1st and 3rd foot of the last line are Anapaestic.

9. I ám/the dáught/er of Eárth/and wá/ter,
And the núrs/ling óf/the Sky' :
I páss/through the póres/of the ó/cean and shóres ;
I chánge/but I cán/not díe. —Shelley : The Cloud

The above lines are written in Iambic tetrameters alternating with trimeters. The 3rd foot of the 1st line, the first foot of the 2nd line, the second, third and fourth feet of the 3rd line and the 2nd foot of the last line are Anapaestic.

10. Aláck/it was I'/who léaped/at the sún
To gíve/it my ló/ving friénds/to kéep !
Nought mán/could dó/have I léft/undóne ;
And you sée/my hár/vest, whát/I réap
This vé/ry dáy,/now a yéar/is rún.
—Browning : The Patriot

The Prosodic name is Iambic tetrameter with a number of variations. The 2nd foot and the last foot of the 1st line, the second foot of the 2nd line, the 3rd foot of the 3rd line, the first foot of the 4th line and the 3rd foot of the last line are Anapaestic.

11. I clósed/my líds,/and képt/them clóse,
And the bálls/like púls/es béat ;

For the sky'/and the séa/, and the séa/and the sky',
Láy like/a lóad/on my wéar/y éye,
And the déad/were át/my feét.

—Coleridge : The Ancient Mariner

The prevailing metre is Iambic tetrameter. But the second line and the fifth line are Trimeter. There are some other variations also. The first foot of the 2nd line, all the feet of the 3rd line, the 3rd foot of the 4th line and the first foot of the last line are Anapaestic and the first foot of the 4th line is Trochaic.

12. Sún/beam próof,/I háng,/like a róof,
The móun/tains, its có/lumns bé,
The tríumph/al árch/through whích/I márch
With húr/ricane, fíre/and snów,
When the pówers/of thc aír/are cháined/to my cháir,
Is the mí/llion-có/loured bów ;
The sphére/-fire abóve/its soft có/lours wóve.
While the móist/Earth was láugh/ing belów.

—Shelley : The Cloud

The above lines are composed in mixed Iambic and Anapaestic tetrameter and trimeter alternately. The 1st foot of the 1st line is Acephalous.

13. I sí/lently láugh/at my ówn/cenotáph,
And óut/of the cá/verns of ráin,
Like a chíld/from the wómb/like a ghóst/from the tómb,
I aríse/and unbúild/it agáin. —Shelley : The Cloud

The lines are written in Anapaestic tetrameters alternating with trimeters. There is Iambic variation in the first foot of the 1st line as also in the first foot of the second line.

14. 'Tis the míd/dle of níght,/by the cá/stle clóck,
And the ówls/have áwak/ened the crów/ing cóck ;
Tu-whít/-To-whó !
And hárk,/agáin !/the crów/ing cóck,
How dróws/i-ly/it créw ! —Coleridge : Christabel

The above lines are written in *mixed Anapaestic and Iambic tetrameter and trimeter.* The third line is *Iambic dimeter.* The second foot of the fifth line is *Pyrrhic.*

15. I am món-/arch of áll/I survéy,
My right/ there is nóne/to dispúte ;
From the cén/-tre all róund/to the séa
I am lórd/of the bírd/and the brúte.

—Cowper : Verses supposed to be written by Alexander Selkirk

The above stanza is written in Anapaestic trimeter with only Iambic variation in the first foot of the second líne.

16. Nót/the be-mé/dalled com-mánd/er, be-lóved/of the thróne,
Ríding/cóck-horse/to pa-ráde/when the búgles/are blówn,
But the láds/who cá/-rried the có/-ppie and cán/not be knówn.
Not the rú/-ler for mé/, but the ránk/-er the trámp/of the róad,
The sláve/with the sáck/on his shóul/ders pricked ón/with the góad,
The mán/with too weígh/-ty a búr/-den, too wéar/-y a lóad.

—John Masefield : A Consecration [C. U. 1955]

All the lines are written in Anapaestic pentameter with some variations. The first foot of the first line is Acephalous, the first foot and the second foot of the second line are Trochaic, and the first foot of the 5th line and the first foot of the sixth line are Iambic.

17. I must/gó, dówn/to the séas/agáin,/to the lóne/ly séa/and the sky',
And áll/I ásk/ĭs ă/táll shíp/and a stár/to steér/her by'
Aňd the/wheels' kick/and the/wind's sóng/aňd the white/saíls shák/ing,
And a/gréy mist/on the/séa's fáce/and a gréy/dawn breák/ing.

—John Masefield : Sea-Fever

The first two lines are Iambic heptameter and the next two lines are Iambic hexameter. There are a good number of variations.

1st line : The first foot and the second foot are Pyrrhic and Spondee respectively and the 3rd, 5th and 7th feet are Anapaestic.

2nd line : The third foot is a *Pyrrhic* and the fourth a *Spondee*. The fifth foot is Anapaestic.

3rd line : The first and the second feet are *Pyrrhic* and *Spondee*. The fifth foot is also an *Anapaest* and the last foot Hypermetrical.

4th line : The first foot and the third foot are *Pyrrhic* and the second and the fourth feet are Spondee, the fifth foot is an Anapaest and the last one is Hypermetrical.

18. There's nó/body ón/the hóuse/-tops nów—
Just a pál/sied féw/at the wín/dows sét ;
For the bést/of the síght/is, áll/allów,
At the Shám/bles Gáte/—or, bé/tter yét,
By the vé/ry scá/-ffold's fóot,/I trów.
—Browning : The Patriot

The above stanza is written in Iambic tetrameter with some variations. The first and third feet of the 2nd line, the 1st and 2nd feet of the 3rd line, the 1st foot of the 4th line and the 1st foot of the last line are Anapaestic.

19. ⏑ ∧ Bréak, / ⏑ ∧ brẹak, / ⏑ ∧ bréak,
At the fóot/ŏf the crág,/⏑ séa
Bŭt thĕ tén/dĕr gráce/ŏf ă dáy/thăt is déad
Wĭll név/ĕr cŏme báck/to mé.
—Tennyson : Break, Break, Break

In the above stanza we get a mixture of Anapaests and Iambuses. There are also some other variations. The first, second and fourth lines are trimeter but the third line is tetrameter. In the first line there is lack of an unaccented syllable at the beginning of each foot.

20. I wíeld/the fláĭl/ of the lásh/ing háil,
And whít/en the gréen/plains ún/der,
And thén/agáin/I dissólve/it in ráin,
And láugh/as I páss/in thún/der. —Shelley : The Cloud

The prosodic name is *Iambic* and *Anapaestic* combined metre with *tetrameter* and *trimeter* lines *alternately*. The last foot of the second line and the last foot of the fourth line are *Hypermetrical*.

21. It ís/ăn án/cĭent Má/rĭnér,
Aŭd hĕ stóp/pĕth óne/ of thrée.
"Bў thy lŏng/grĕy béard/aŭd glítt/-ĕr-ĭng éye,
Nŏw whére/-fŏre stópp'st/thŏu mé ?"
—Coleridge : The Rime of the Ancient Mariner

The above lines are written in Iambic tetrameter and trimeter alternately with some Anapaestic variations. The first foot of each of the second and third lines and the last foot of the third line are Anapaestic.

22. Hĕ ĭs góne/ŏn t͡he móun/tăin
Hĕ ĭs lóst/to the fór/-ĕst
Like a súm-/mĕr-drĭed fóun/-tăin
When oŭr néed/ wăs t͡he sór/ĕst.
—Scott : The Lady of the Lake

The prevailing metre is *Anapaestic dimeter.* The last foot of each line is *Hypermetrical.*

23. Sún/-beam-próof,/I háng/like a róof,—
The móun/-tains its có/lumns bé,
The trí-/umph-al árch/through whích/I márch
With húr/-ri-cane, fíre/and snów,
When the pów(e)rs/of the aírs/are cháined/to my chaír
Is the míll/-ion có/loured bów. —Shelley : The Cloud

The above lines are written in *Iambic tetrameter and trimeter* alternately with *Anapaestic variations* in the last foot of the 1st line, second foot of the 2nd, 3rd and 4th lines, the first, second and last foot of the 5th line and the first foot of the last line. The first foot of the first line is *Acephalous.*

24. O, yóung/Lo-chin-vár/is come óut/of the wést,
Through áll/the wide Bór/-der his steéd/was the bést ;
And sáve/his good bróad/sword he wéa/-pons had nóne,
He róde/all un-árm'd/and he róde/all alóne,
So faíth/-ful in lóve,/and so daúnt/-less in wár,
There név/-er was knígnt/like the yóung/Lo-chin-vár.

The above stanza is written in Anapaestic tetrameter with *Iambic* variation in the first foot of each line.

The stanza may also be scanned in another way. See p. 210.

IV. DACTYLIC : [The noun is Dactyl]

It is also a trisyllabic foot in which one accented syllable is followed by two unaccented syllables : /U U. A Dactyl in just the opposite of an Anapaest. Dactyl is not much used in English poetry. Iambus, on the other hand, is by far the commonest English foot. Let us now consider some Dactylic verses and see how they are scanned.

Examples :

1. Mér-rĭlў//mér-rĭlў/sháll I live/nŏw
   U'n-dĕr the/blós-sŏm thăt/hángs ŏn thĕ/bŏugh
   —Shakespeare : The Tempest

The prosodic name is Dactylic trimeter hypermetrical.

2. E've, wĭth hĕr/bás-kĕt, wăs
   Déep ĭn thĕ/bélls ănd grăss. —Ralph Hodgson : Eve

The prosodic name is Dactylic dimeter with no variation.

3. Hálf a league,/hálf a league,
   Hálf a league/ónward,
   A'll in the/válley of/Déath ˇ ʌ
   Róde the six/hún-dred.
   —Tennyson : The Charge of the Light Brigade

The above lines are written in Dactylic dimeter except the third line which is trimeter. There are also some variations. The last foot of the 2nd line as also of the fourth line is Trochaic and the last foot of 3rd line is Catalectic.

4. Cán-non to/ríght of them,
   Cán-non to/léft of them,
   Cán-non in/frónt of them
   Vóll-ey'd and/thún-der'd ;
   Stórm'd at with/shót and shell,
   Bóldly they/róde and well,
   I'nto the/jáws of Death,
   I'nto the/móuth of Hell
   Róde the six/hún-dred
   —Tennyson: The Charge of the Light Brigade

The above stanza is written in Dactylic dimeter. The second foot of each of the 4th and 6th lines is Trochaic.

5. Tóuch her not/scórn-ful-ly,
   Thínk of her/móurn-ful-ly,
   Gén-tly and/hú-man-ly ;
   Nót of the/stáins of her,
   A'll that re/-máins of her
   Nów is pure/wó-man-ly.
   —Thomas Hood : The Bridge of Sighs

The prosodic name is Dactylic dimeter with no variation.

6. Háil to the/chiéf who in/trí-umph ad/-ván-ces !
   Hón-our'd and/bléss'd be the/év-er green/píne !
   Lóng may be/trées in his/bán-ner that/glán-ces
   Flóur-ish the/shél-ter and/gráce of our/líne.
   —Sir Walter Scott : The Lady of the Lake

The above lines are written in Dactylic tetrameter with some variations. The second and fourth lines are Catalectic and the last foot of the first line and the last foot foot of third line are Trochaic.

(v) **AMPHIBRACHIC** [The noun is Amphibrach]

The word is derived from GK *amphibrachys* which literally means 'short before and after', *amphi* meaning 'on both sides' and *brachys* meaning 'short'. In English verse it is, however, trisyllabic metrical foot consisting *of one accented syllable between two unaccented ones* : ∪/∪, as for example, ex-pló-sion, re-fér-er, scíen-tí-fic, res-pón-sive, pros-críp-tion etc. *Amphibrach is rarely used as a regular metre.* It is sometimes used as variation to Iambic measure. A few examples are, however, given below :

1. Most fríend-ship/is féign-ing,
   Most lóv-ing/mere fól-ly.
   Then héigh-ho ! the hól-ly !
   This li'fe is/most jo'l-ly. —Shakespeare : As you like It

Prosodic name is Amphicrachic dimeter wit no variation.

2. There cáme to/the shóre a/poor éx-ile/of E'-rin
   The déw on/his thín robe/was heáv-y/and chíll-y.

The prosodic name is Amphibrachic tetrameter. There is no variation.

3. Love soúnds the/a-lárm,
   And féar is/a-fly'-ing :
   When beáu-ty's/the príze,
   What mòr-tal/fears dy'ing ? —John Gay

The lines are written in Amphibrachic dimeter with Iambic variation in the last foot of the first line and the last foot of the third line.

The above lines may also be scanned in the following manner :

Love sóunds/the a-lárm,
And féar is/a-fly'ing,
When béauty's/the príze,
What mórtal / fears dy'-ing ?

The above lines are composed in Amphibrachic dimeter with variations in the first foot of the 1st line and the second foot of the 3rd line which are Iambic. The 2nd foot of the 1st line is Anapaestic.

4. O yóung Lo-/chin-vár is/come oút of/the wést,
Through áll the/wide Bór-der/his stéed was/the bést ;
And sáve his/good bróad sword,/he weápons/had nóne,
He róde all/un-árm'd, and/he róde all,/a-lóne
So faíth-ful/in lóve, and/so dáunt-less/in wár,
There név-er/was knight like/the yóung Lo/-chin-vár.

Scott : Lochinvar

The prosodic name is Amphibrachic tetrameter. The last foot of each of the lines is Iambic. It is however, better to scan the above stanza as Anapaestic tetrameter with Iambic variation in the first foot of each of the lines. See p. 207.

CHAPTER XIV

SPECIAL METRES & DIFFERENT KINDS OF POETRY

I. Special Metres

(a) The Heroic Couplet :

When two successive lines of poetry, especially of the same length rhyme together it is called a Couplet, If, however, lines of Iambic pentameter rhyme in pairs, viz. *a a, b b* and so on, it is called *Heroic Couplet*. This couplet is called 'Heroic' beause it was often used in Epics and 'Heroic' poems and plays. Originally introduced by Chaucer in his *The Legend of Good Women* and *The Canterbury Tales*, this verse form has been popularised by Dryden, Johnson and Pope. In fact it became the most predominant English measure throughout the 18th century. Alexander pope, for example, practically made use of no other metres except this one.

Example :

1. This cás/-ket I'n/-dia's glów/-ing Géms/un-lócks,
   And áll/A-rá/-bia bréathes/from yón/-der Bóx.
   Pope : The Rape of the Lock, I.
2. I'f to/her sháre/some fém/-ale é/-rrors fáll,
   Lóok on/her fáce,/and yóu'll/for-gét/'em áll.
   —Pope : The Rape of the Lock, II.
3. Ty'pe of/the wíse/who sóar,/but név/-er róam—
   Trúe to/the kín/-dred poínts/of Héaven/and Hóme.
   —Wordsworth : To the Skylark

(b) Alexandrine :

When a verse line consists of *six Iambic feet*, it is called *Alexandrine*. Iambic Hexameter is generally used to complete stanzas with shorter Iambic or Trochaic verses though there is no bar to its use throughout a poem.

Example :

1. And síng/-ing still/dost sóar,/and sóar/-ing év/-er síng/est.
   —Shelley : To a Skylark
2. Thou árt/un-séen,/but yét/I héar/thy shrill/de-light.
   —Shelley : To a Skylark

3. The dew/was fall/-ing fast,/the stars/be-gan/to blink ;
I heard/a voice; / it said /, 'Drink, pre/-tly crea/ture, drink !'
—Wordsworth ; The Pet-Lamb

(c) Blank Verse :

Blank Verse is verse without rhyme. It consists of lines of Iambic pentameter which are unrhymed. Rhyme is not an essential feature of English poetry. Quite a large number of very great poems and poetic dramas have been written in Blank Verse. It was first introduced by Surrey in his translation of *The Aeneid* in about 1540. Gradually it became the standard metre for the Elizabethan and later poets. Milton used blank verse in his great epic *Paradise Lost,* Wordsworth in his autobiographical poem, *Prelude,* Tennyson in *Idylls of the king,* Browning in *The Ring and the Book* and T. S. Eliot in *The Waste Land.* Wordsworth's *Tintern Abbey* and Coleridge's *Frost at Midnight* are also written in blank verse.

(d) Sonnet :

The word 'Sonnet' comes from the Italian word' 'sonetto' which means 'a short song'.

A sonnet is a short lyric poem which consists of fourteen Iambic pentameter lines. The subject of a sonnet may be either *reflective* or *amatory,* that is, relating to lovers or love-making. Sonnets are of two types : The Italian or Petrarchan sonnet and the English or Shakespearean sonnet. The Italian or Petrarchan sonnet named after the great Italian poet Petrarch consists of two parts : *Octave* and *Sestet.* The *octave* consists of eight lines which rhyme a b b a, a b b a and the *sestet* has six lines rhyming c d e, c d e. The Petrarchan form was first imitated in England by Wyatt in the early sixteenth century and was subsequently adopted by many poets like Milton, Wordsworth, Rossetti and others.

The *English* or *Shakespearean sonnet* consists of three quatrains followed by a couplet and the rhyme scheme is *ab ab cd cd ef ef gg.*

There is, however, one important variant of the English or Shakespearean sonnet, namely the *Spenserian sonnet* in which Spenser links the three quatrains by connecting the last line of the preceding stanza with the first line of the stanza following it. The rhyme pattern in Spenserian stanza is thus ab ab be be ed ed ee.

Lét me/not tó/the má/rriage of/trúe mínds
Admít/im-péd/iments,/lóve is/not lóve
Which ál/-ters whén/it ál/-ter-á/-tion fínds,
Or bénds/with the/re-mó/ver to/re-móve. —Shakespeare

The above quatrain is composed in *Inmbic pentameter*. The rhyme scheme is *a b a b*. There are some variations. The first foot of the first line and the fourth foot of the 2nd line are *Trochaic*, the fourth foot of the first line, 3rd foot of the second line and the second and fourth feet of the last line are *Pyrrhic*. The last foot of the first line is *Spondee*.

(e) Spenserian Stanza :

This form of stanza was devised by Edmund Spenser for his great allegorical poem, *The Faerie Queene*. It *consists of nine lines of which the first eight lines are Iambic pentameter*, that is, lines in five Iambic feet and *the ninth line is an Alexandrine* or Iambic hexameter. Its rhyme pattern is *ab ab bc bc c*. Enchanted by the music of this intricate stanza form many poets in later times adopted it in some of their great poems. Keats in his *The Eve of St. Agnes*, Shelley in his *Adonais*, Byron in his *Childe Harold's Pilgrimage* and Tennyson in the narrative section of his poem, *The Lotos Eaters* have used the Spenserian stanza with great success. The following passage is an example of Spenserian Stanza :

Roll ón,/thou deép/and dárk/-blue ó/-cean—róll !
Ten thóu/-sand fléets/sweep ó/ver thée/in váin ;
Man márks/the eárth/with rú/in—his/contról
Stops with/the shóre ;/upón/the wá/-tery pláin,
The wrécks/are áll/thy déed/, nor dóth/remáin
A shád/-ow óf/man's ráv/-age, sáve/his ówn,
When, fór/a mó/-ment, líke/a dróp/of ráin,
He sínks/intó/thy dépths/with búb/-bling gróan,
Withóut/a gráve,/un-knélled/un-cóf/fined, ánd/unknówn.
—Byron : Childe Harold's Pilgrimage

The above stanza is written in Spenserian stanza form in which *the first eight lines are Iambic pentameters* and *the ninth line is an Alexandrine*. The rhyme scheme is *a b a b b c b c c*.

(f) Rhyme Royal :

It is a seven-line Iambic pentameter stanza rhyming *ab ab bcc*. It is called *Rhyme Royal* because of its use in the verses of King James I of Scotland.

(g) Ottava Rima :

This is, as its name signifies, a stanza which consists of eight lines rhyming *ab ab ab cc*. That is to say, it has six lines each of which consists of five Iambic feet, the lines rhyming three and three alternately, and ends with a couplet. It was borrowed from Italian into English by Sir Thomas Wyatt. Later on it was used by a number of poets including Byron. Byron's satiric poem *Don Juan* is written in *Ottava Rima*.

H. Different kinds of Poetry :

Poetry may be of different kinds such as *Pastoral, Epic or Heroic, Ballad, Lyric, Elegy, Ode, Satire, Sonnet* and so on. Some of them are defined and discussed below :

(i) Pastoral :

The word 'pastoral' is from Latin 'pastor' which means 'shepherd'. So as a poem it deals with the life of shepherds and herdsmen. It was the Greek poet Theocritus of the third century B. C. who wrote for the first time this kind of poem describing the life of Sicilian shepherds. Virgil, the Latin poet followed Theocritus and many other poets followed Virgil for celebrating in their poems the simple life of shepherds and other rural folk in an ideal natural setting. Pastorals are usually in the form of a dialogue or a monologue. In English Spenser's *Shepherd's Calendar* (1579), Pope's *Pastorals* (1709), Collin's *Persian Ecloques* (1742) and Arnold's *The Scholar-Gipsy* (1853) are well-known Pastorals.

(ii) Epic or Heroic Poem :

An epic is a long narrative poem which celebrates the achievements of one or more heroic personages of history or tradition, whose actions determine the fate of a tribe or a nation or the whole of human race. Its subject-matter is highly dignified and style elevated. Homer's *Iliad* and *Odyssey*, Virgil's *The Aeneid*, *The Ramayan* and the *Mahabharat* of Hindu literature, the Anglo-

Saxon *Beowulf*, Milton's *Paradise Lost*, Keats's *Endymion* and *Hyperion* are some of the most well-known epics.

(iii) Ballad :

It is a popular song transmitted orally. It narrates graphically in short stanzas some popular story in very simple language. There are *broadside ballads* as well as *literary ballads*. *A Broadside ballad* deals with a current event and printed on one side of a single sheet whence it takes its name. *A literary* ballad, on the other hand, is a narrative poem written by a poet in imitation of the form and spirit of the popular ballad. Some famous ballads are Cowper's *John Gilpin*, Wordsworth's *Lyrical Ballads*, Scott's *Border Minstrelsy*, Keats's *La Belle Dame sans Merci* etc.

(iv) Lyric :

Lyric has taken its name from the 'lyre'—a musical instrument. It was a song rendered to the accompaniment of a lyre. But now it means any short poem presenting a single speaker who expresses the state of his mind or thought and feeling. A lyric is often a poem of personal emotion enriched by unfettered imagination. Wordsworth's *Tintern Abbey*, Coleridge's *Frost at Midnight*, Keats's *Ode to a Nightingale*, Shelley's *To a Skylark*, *Ode to the West Wind* and *To the Night* have a deep personal note because they are personal utterances of the poets. There are other lyics like *Ode to Autumn* and *Ode on a Grecian Urn*, Shelley's *Flight of Love* which are highly impersonal. Besides, there are lyrics in which the lyric speakers are not the poets themselves but are invented characters.

(v) Elegy :

An elegy is a poem of lamentation for a dead person or it may bewail the common fate of man overtaken by sorrows and misfortunes. Milton's *Lycidas*, Gray's *Elegy Written in a Country Churchyard*, Shelley's *Adonais*, Tennyson's *In Memoriam* are some of the most famous elegies in English literature.

(vi) Ode :

An ode is a long lyric poem which deals with a dignified theme, is dedicated to a fixed purpose, elevated in style and elaborate in its structure. It originated in ancient Greece where it was sung to the accompaniment of dance and music. There are two kinds of

Ode : Horatian and Pindaric named after their great innovators : Horace, the great Roman poet of the 1st century B. C. and Pindar, the great Greek lyric poet of the 5th century B. C. The Horatian Ode consists of a body of uniform stanzas and is calm, meditative and restrained. The Pindaric Ode has a three-fold structure having *strophe*, *anti-strophe* and *epode*. Gray's *The Progress of Poesy*, Arnold's *Merope*, Swinburne's *Atalanta in Calydon* are modelled on the Pindaric Ode while Collin's *Ode to Evening*, Wordsworth's *Ode to Duty*, Shelley's *Ode to the West Wind* and all the odes of Keats are based on the Horatian model.

(vii) Satire

It is a poem which censures the faults of individuals or communities. Its purpose is to evoke amusement, indignation, contempt and scorn. It differs from the comic in the sense that while the comic evokes laughter for the sake of laughter, satire uses laughter as a weapon against a person or a thing or the whole race of man in order to deride them. Butler's *Hudibras*, Dryden's *Absalom and Achitophel*, Byron's *Don Juan* are some of the famous satires in English literature.

(viii) Sonnet :

See p. 212.

UNIVERSITY QUESTIONS AND THEIR ANSWERS

Hons. C. U. 1981

Scan *one* of the following passages :

(*a*) The séa/is cálm/tonight.
The tíde/is fúll,/the móon/líes fáir
Upón/the stráits ;/on the/Frénch cóast/the líght
Gléams and/is góne,/the clîffs/of E'ng/and stánd,
Glímm'ring/and vást,/óut in/the trán/quil báy.

See also p. 193.

(*b*) Thús with/the yéar
Séasons/retúrn ;/but nót/to mé/retúrns
D'ay, or/the swéet/appróach/of éven/or mórn
Or síght/of vér/nal blóom,/or súmm/er's róse,
Or flócks,/or hú/man fáce/dívine.

The above lines are written in *Iambic pentameter* with the exception of the first and the last lines which are dimeter and tetrameter respectively. The first foot of each of the first, second and third lines is Trochaic.

Hons. C. U. 1982

(*a*) Since bráss,/nor stóne/nor eárth,/nor bóund/less séa,
But sád/mortá/lity/o'ersways/their pów/er,
Hów, with/this rage/shall béau/ty hóld/a pléa,
Whose ác/tion ís/no stróng/er thán/a flów/er ?

The prosodic name is *Iambic pentameter*. There are some variations. The last foot of each of the second and fourth lines is *Hypermetrical* and the first foot of the 3rd line is a Trochee.

(*b*) The pále/púr-ple/éven
Mélts a/-róund thy/flíght ;
Like a/stár of/héa-ven,
I'n the/bróad day/líght
Thou árt/unséen,/but yét/I héar/thy sh ríll/delíght.

The first four lines of the above stanza are *Trochaic tetrameter* with Iambic variation in the first foot of the first line and *Catalectic* variation in the last foot of each of the 2nd and fourth lines. The last line is an Alexandrine.

Hons. C. U. 1983

(*a*) The desíre/of the móth/for the stár,
Of the níght/for the mó/rrow,
The devó/tion to sóme/thing afár,
From the sphére/of our só/rrow.

The lines are composed in *Anapaestic trimeter* and *dimeter* alternately. The second and third lines are Hypermetrical.

(*b*) O'rpheus/could léad/the sáv/age ráce,
And trées/unroót/ed léft/their pláce
Se-qúa/cious óf/the ly're :
But bríght/Ceci/lia ráised/the wón/der hígh/er.

The prevailing metre is Iambic. The first two lines are *Iambic tetrameter*, the third line is trimeter, and the last line is Iambic pentameter. The first foot of the 1st line is a Trochee. The last line is Hypermetrical.

Hons. C. U. 1984

(*a*) I fear thy kisses.....burden thine : For scansion see p. 194.
(*b*) Whether in Heaven.....have birth : For scansion see p. 197.

C. U. 1985

(*a*) Softly along.....goes : For scansion see p. 196.
(*b*) 'Tis the mid/dle of night/by the cá/stle clóck
And the ówls/have awák/ened the crów/ing cóck,
To-whít/-Tu-whó
And hárk/agáin,/the crów/ing cóck.

The above lines are written in Iambic and Anapaestic mixed tetrameter. The third line is Iambic dimeter.

Hons., C. U. 1986

(*a*) Since thére's/no hélp,/cóme, lét/us kíss/and párt ;
Náy, I/have dóne,/you gét/no móre/of mé.
And I'/am glád/, yea glád/with áll/my heárt
That thús/so cleán/ly I'/mysélf/can frée.

The prosodic name is Iambic pentameter with variations.

(*b*) Let me not to the marriage of true minds
Admit impediments. Love is not love

Which alters when it alteration finds
Or bends with the remover to remove. —Shakespeare
For scansion see p. 213.

C. U. 1987

Scan one of the following passages and name the metre.

(*a*) Háil to/thée, blithe/spírit !
Bírd thou/néver/wért,
Thát from/héav(e)n, or/néar it,
Póurest/thy' fúll/héart
In pró/fuse stráins/of un-/pre-méd/-í-tá/-ted árt.
—Shelley : To a Skylark

The prevailing metre is *Trochaic trimeter*, but the last line is *Iambic hexameter*. There are other variations also. The second and fourth lines are *Catalectic* and the second foot of the 4th line is a *Spondee*.

(*b*) At the córn/er of Wóod/Street, when dáy/light appeárs,
Hangs a thrúsh/that sings lóud,/it has súng/for three yéars :
Poor Sú/san has páss'd/by the spót,/and has héard
In the sí/lence of mórn/ing the sóng/of of the bírd.
—Wordsworth : The Reverie of Poor Susan.

The prosodic name is *Anapaestic tetrameter* with a variation in the first foot of the 3rd line, which is *Iambic*.

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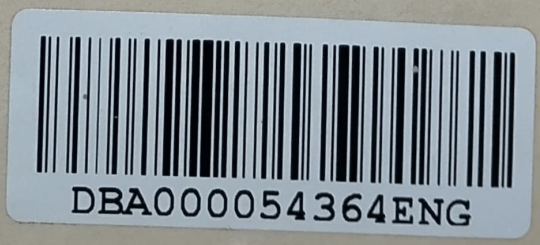
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